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MARCH 30

# ART DIGEST

*Combined with THE ARGUS of San Francisco*

*The News-Magazine of Art*

"DUKE  
OF  
MANTUA,"  
BY  
PETER  
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*See  
Article  
on  
Page 8.*

MID-MARCH 1930

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OPINION OF THE WORLD

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Volume IV

Mid-March, 1930

Number 12

## Canadian Pictures at Corcoran "Sing a Saga of the North"



"A Street in Hull," by George D. Pepper.



"Stormy Weather, Georgian Bay," F. H. Varley.

The United States is host to Canada at the Corcoran Gallery in Washington, where through March an exhibition of paintings by contemporary Canadian artists, assembled by the American Federation of Arts, is being held. For the first time on a comprehensive scale American collectors are furnished with a chance to view and, it is hoped, buy the art of the Dominion—an art which until only recently was comparatively unknown in the States.

That the present show is thoroughly nationalistic is shown by the fact that of the 33 artists, represented by 60 paintings, all but 5 are Canadian by birth. Ten are from Montreal, 14 from Toronto, 4 from Ottawa and one each from Quebec, Lansing, Victoria, Winnipeg, and Vancouver. All but one are living. With the exception of two works by Horatio Walker, all the paintings are of the modern school which came into being about 1910 when Canadian art broke

away from the Dutch and Barbizon traditions which until then had provided the standards of the country.

Leila Mechlin wrote in the *Washington Star*: "When the American landscape school was developed more than half a century ago the object of the painters was to exactly reproduce nature, setting down not only what they saw, but what they knew to be true. And in an effort to be nationalistic they, too, sought out subjects which were unique. Church painted Niagara, Bierstadt the Rocky Mountains, Moran the canyons of the Southwest. But the kind of picture produced was literal rather than interpretive and the subject became of greater importance than the art."

"Artists today all over the world have more or less discarded these ideals and have come to recognize art as something more than an imitation of nature, but those of real wisdom are aware that nature has always been and must always be the source of inspiration and that only those who drink deep at its source will achieve great results."

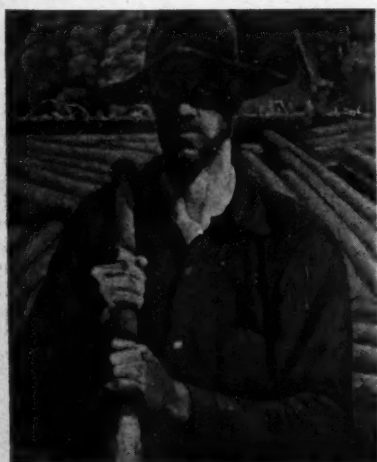
"Obviously, nature in the Northland is rugged and severe. Strength and endurance are its dominant characteristics, and it is these that one finds reflected in the art of these Canadian painters. Their simplifications emphasize structural forms and evidence beauty in their rhythmic lines. In many of these pictures one comes face to face with the immutable and realizes the littleness of man as measured by the eternal."

"The Canadian paintings are among the most original seen in the gallery in years," wrote Ada Rainey in the *Washington Post*: "They are the expression of the men of the North, new born since the war and daring to paint their country as they see it, instead of blindly following the lead of the Barbizon and Dutch painters, formerly followed in Canada."

"It is stimulating to see the works of men and women who are freeing themselves from the fetters of tradition, for tradition

has a way of becoming a fetter when followed as the main issue in art. Surely there is nothing in this exhibition to offend even the most conservative unless they are willfully turning their eyes to the past and refusing to see what the men of vision are seeing today. . . .

"These men of the North sing a saga of their land which has a strain of cosmic forces untainted with the sterility of a false civilization. Here one is in touch with the great mountain peaks of the Canadian Rockies that have impressed the minds of the artists as a living force. They have responded to the call of this land of the far North and much of the great expanse of mountains, of the stinging cold, the vivid colors of the trees in the autumn, the sturdy life of the people, is expressed in these paintings. Cer-



"The Lumberjack," by Edwin H. Holgate.



"Rollande," by Prudence Heward.

tainly here is a straightforwardness, an original way of seeing the people and the land. It is really a new art."

Miss Mechlin mentions the following artists: Lawren Harris, A. Y. Jackson, Franklin Carmichael, Bertram Brooker, Lionel Fitzgerald, Charles F. Comfort, Clarence Gagnon, Frederick Haines, Alfred J. Casson, Edwin H. Holgate, Prudence Heward, Lilius Newton, R. S. Hewton, Frank Varley, Tom Thomson, Emily Carr, Tom Greene, Frank Hennessey, Bess Housser, Arthur Lismer, Mabel Lockerby, Sarah Robertson, J. E. H. MacDonald, Yvonne McKague, Kathleen Morris, Florence McCillivray, Mabel May, George D. Pepper, Pegi Nichol, Anne D. Savage, A. H. Robinson, Horatio Walker.

### Picabia's Yacht!

Modernist masters make money. Irving Manoir, American painter, wrote from St. Tropez to his alma mater, the Chicago Art Institute school: "Yesterday Picabia anchored his yacht in our harbor. With him were his wife and the young son of Marie Laurencin. Walter Pach of America and Matisse spent some time in St. Tropez. . . . In May we shall have been here two years." Ra'ph Albert B'akelock and his yacht!

### Ufer

For all we know, it may be Ufer's nag that's hitched outside the studio entrance. Wouldn't be surprised. But where did he get the New England flower garden with its suggestion of hollyhocks and Puritan pansies that is just beyond the pony? It must take a lot of water from those explosive mountains in the distance.

Walter Ufer's exhibition opens at the Grand Central Art Galleries in New York on March 18 and lasts through March 29. Writing to the Grand Central Art Galleries, which have a keen eye for publicity, he said of Taos that "its rhythmic nature [he spelled it Rhythmic Nature] is being conquered by the cultural minded of America. The young ones are gaining ground."

THE ART DIGEST suggests a fair exchange. Let the Taos people come East and paint, and let the easterners go to Taos and paint. That most surely will stand the collector on his head,—and when he is in that position money just naturally falls out of his pocket.



"My Studio Entrance," by Walter Ufer.

## Modernist Works Bought by Lambert Jury



"Figure Composition," by William Schulhoff.

When John Lambert, Philadelphia artist, died he left a fund of \$50,000 the income of which was to be used in buying pictures by the younger artists who exhibit at the annuals of the Pennsylvania Academy of Fine Arts. The income was first available in 1913. The pictures become the property of the Academy, which may hang them or not.

Mr. Lambert named a jury of three of his best friends—Henry McCarter, Sargent Kendall and Adolph Borie. Formerly they picked only conservative works, because they were the only kind shown at the Academy, but since modernism has crept in they have followed that trend. The eight purchased this year are all modern in varying degree.

They are: "Sailing" by Morris Kantor, "October Clouds" by Jan Matulka, "Illustration" by Virginia Armitage McCall, "Table with Pipe" by Stuart Davis, "Figure Composition" by William Schulhoff, "Fishermen" by S. L. Sigfus, "The Meadows" by Anna Warren Ingersoll, and "Study" by Edith Longstreth Wood.

"It has been found," said John Andrew Myers, secretary of the Academy, "that when the canvases selected by the Lambert committee were scattered through the permanent collection, the result was highly satisfactory. They are distributed through the Temple collection, which covers a period of 30 years of American painting."

### Canada Articulate

Gone are the days when Canadian artists hurried home from abroad with portfolios bulging with pictures of Venetian canals and Norman market places. Canadian art has found its voice. Such is the opinion of Blodwen Davies, writing in the *New Outlook*:

"Fifty years ago the Marquis of Lorne officially opened the first show of the Royal Canadian Academy at which hung some score or more of 'diploma' pictures. It was a show in which European mists hung over Canadian landscapes and yellow suns glossed over the 'crudities' of the Canadian wilderness. There were story pictures there, too, with pieces of poetry attached to the titles in the catalogue. There was no poetry in the catalogue of the 1930 Canadian exhibition of the National Gallery, but 170 bold and arresting pieces of Canadian art confronted society with the emphatic message that Canada had become artistically articulate. Whether you like the timbre of the voice or not is a matter for personal conclusions, but there is no denying the voice. . . .

"Another significant accent of the show is the appearance of the British Columbia group as distinct in its enunciation as either

the Ontario or Montreal group. Eleven artists from British Columbia descended upon Ottawa, including Varley, whose influence upon west coast development is already evident. [THE ART DIGEST was misinformed and wishes to correct the statement made in the Mid-February number that but two works from British Columbia were included.] Their arrival was greeted with sincere delight by art lovers in the east. Art is taking root in the west with such intensity that the east looks for something out of the west that will be vital, essential and permeating.

"The west, with little help from the east, until the National Gallery lent a helping hand within the last ten years, has developed a native love of art. Winnipeg was the first city in Canada to own a municipal art gallery. It was fostered by an Industrial Bureau and paid for by business men who went after it with as much zest as they put into founding any public utility. At the fall fairs of the west have been exhibited many hundreds of pictures from the national collection. The prairie people take their art both seriously and joyously. They take their pencils with them to the shows and they take their catalogues home with them instead of leaving them on the floor. . . . We have adventured long and far in the last fifty years."

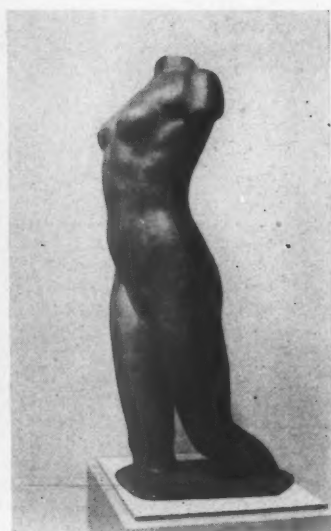
# Modern Museum Shows Maillol, Lehmbruck, Weber and Klee



"Figure," by Wilhelm Lehmbruck.



"Invocation," by Max Weber.



"Torso," by Aristide Maillol.

The Museum of Modern Art in New York closed its third exhibition ("Painting in Paris") with an attendance of 60,000 for the six weeks. The fourth exhibition, a fourfold one, is now open. The museum, which had to diminish the afternoon crowds by charging 50 cents admission, hopes to avoid that necessity this time and appeals to the public to take advantage of the evening opening, from 8 to 10. "If in the present exhibition the galleries become too crowded," it announces, "it will again be necessary to charge an admission fee."

Sculpture by Maillol of France and Lehm-

bruck of Germany and retrospective collections of paintings by Max Weber of the United States and Paul Klee of Germany comprise the fourth exhibition.

Maillol, who is regarded by many as the greatest living sculptor, is represented by eight major works, including the great bronze torso of "Chained Action" lent by the Metropolitan Museum of Art, and the famous early relief "Desire" lent by the sculptor. Other Maillols are lent by A. Conger Goodyear, Maurice L. Stone, John A. Dunbar, Mrs. Charles J. Liebman, Carl Ziegrosser and the Detroit Institute of Arts. Lehmbruck, foremost among modern

German sculptors, committed suicide just after the war. The "Figure of a Woman" herewith reproduced is lent by Stephen C. Clark. Others are lent by the Hillyer Art Gallery, Dr. F. H. Hirschland, Mrs. John D. Rockefeller, Mrs. Edith Gregor Halpert, the Weyhe Gallery, the Albright Gallery and the Detroit Institute of Arts. Weber, American pioneer modernist who bore the brunt of the critics' attacks before the war, is represented by 50 works. Some of the Klees are lent by Americans, but a majority were obtained from the Flechtheim Gallery of Berlin through the courtesy of the J. B. Neumann Gallery of New York.

## Vicious!

One of the most vicious art criticisms ever penned was the comment *Time* made on the annual exhibition of the Independents in New York:

"When the Cherry Sisters came to town, 30 years ago, loud was the rejoicing in pool-rooms. The Cherry Sisters were blowsy, humorless young actresses who sang sentimental ballads completely off key, in dead earnestness. They appeared behind a serviceable net that covered the stage, and it was entirely *au fait* for the audience to hurl apples, tomatoes, potatoes, cabbage, other ingredients of a typical New England boiled dinner, throughout the Cherry Sisters' appearance. In every town that the Cherry Sisters played, it was an invariable custom for the editor of the local paper to review their act with a column and a half of humor, satire, parody and biting sarcasm.

"In just the same way today do New York art critics regard that annual function, the exhibition of the Society of Independent Artists ('No jury. No prizes.'). Started 19 years ago by a group of young artists in revolt against the pontifical National Academy of Design, all that is necessary to exhibit a picture with the Independents is six dollars and an opus.

"Like the Cherry Sisters, the Independents' show is not funny. The Independents of 1930, as of all other years, have a distinct penchant for fat nude ladies, bulging,

specific nudes in green, orange and red, lolling in intricate positions. There are nearly a hundred such creatures in the show and not a fig leaf among them. Though there may be considerable humor in one livid nude with triangular legs sprawling on a studio chair (the fat ladies who pose for Independent artists seem to have a distinct disinclination to stand up for any length of time), a hundred such nudes leave an impression of acute melancholia. Sprightlier are the political pictures. . . ."

## Backward

The commercial artists of Seattle have just held an exhibition of advertising art. Margaret Bundy, critic of the *Town Crier*, wrote:

"Taken as a whole, the advertising in this part of the country is still notably conservative; the spirit of modernism, which has in New York and Germany progressed beyond the experimental stage, has not yet taken hold out here. Too much hack work is perpetrated as commercial art. It isn't the artists' fault; given the incentive, they will create interesting things."

## Another Chicago Prize

The final award of the Exhibition by Artists of Chicago and Vicinity at the Art Institute has been announced, Gerald A. Frank's "Maternity" winning the Municipal Art League prize of \$500.

## English Landscape

For generations England has been noted for her landscape architecture and American students have gone there by the hundreds to study her beautiful formal gardens. Now for the first time English landscape architects have an official organization—the Institute of Landscape Architects, just formed. Two immediate functions of the Institute will be the issuing of a journal devoted to the art and the providing of facilities for training future artists through the establishment of a school of landscape architecture at one of the universities along lines similar to those adopted at Harvard under the late Professor Pray.

The London *Times*, paraphrasing the president's inaugural speech, said the landscape architects had a great example in the manner in which the profession was practiced in the United States. In England it was the private landowner of the leisured art-loving classes who, so far, had been the patron of their profession, so that while they had to go to America and to other countries for the finest examples of public work, practically all nations, and not the least America, were generous in their praise of the English garden and especially of the historic remains with which England was so richly endowed.



## Philadelphia Sees 60 Pictures by Eakins



"The Gross Clinic," by Thomas Eakins.

Since his death in 1916 the prestige of Thomas Eakins, America's "Old Master," has been steadily increasing. Today his art may be said to have come into its own. The moderns have accepted him as one of the most significant figures in American art history. During March the Philadelphia Museum is showing a truly comprehensive collection of his work. Included among the more than 60 paintings are the 31 works which Mrs. Eakins and Mary Adeline Williams presented to the museum recently.

Dominating the exhibition are the two famous canvases, "The Gross Clinic," lent by Jefferson Hospital, and "The Agnew Clinic," owned by the University of Pennsylvania. The former was painted in 1875, a few years after the artist returned from four years of study in Paris and Spain, and was his first important picture. Helen W. Henderson wrote of it in the *Philadelphia Inquirer*:

"'The Gross Clinic' stands as his supreme expression in the field of dramatic presentment and chiaroscuro, of which it is a masterly example. In it one can trace the recent influences of Holland and of Spain, for if Eakins saw Ribera it is equally certain that Rembrandt was one of his early gods.

"Like the Spaniards, whose work he had been studying at the Prado in Madrid, Eakins at this time seems to have revelled in certain horrible details, such as the bloody fingers of Gross and of the assistant, who probes the gash in the leg upon the table. True to the literary instincts which crop out from time to time in this painter's work,



"The Concert Singer," Thomas Eakins.

he has enjoyed the contrast of the absorbed scientists at work upon the subject and the little old woman, who with hands contracted in horror shields her face from the horrid sight. This little old woman, it used to be supposed, was the subject's mother."

A wonderful example of the period between the two clinic pictures, which were painted about 15 years apart, is the large "Crucifixion," one of the works now owned by the museum. Eakins's object was to paint a Christ which would hang from the cross and not lie on it as if the cross itself were flat on the ground, as it had so often been pictured in the past. Miss Henderson said of it: "By this time Eakins had almost forgotten those realistic Spanish masters who love to load religious pictures with ghastly details of human suffering. It is only in the Christ's hands, drawn up in agony as they are fixed to the arms of the cross by great spikes, that the painter remembers the horror of his subject."

"We jump now to the year 1892, when Eakins painted one of the greatest of his portraits, that of Miss Weeda Cook, now Mrs. Stanley Addicks, under the title "The Concert Singer."... Eakins never surpassed, in my opinion, the simplicity of the charming woman pouring forth music from her lips." The museum also owns this picture.

Towards the end of April, Eakins will be revealed at the Museum of Modern Art in New York, along with Winslow Homer and Albert P. Ryder. Many of the paintings from the Philadelphia exhibition will be included.

### Salons of America

The Salons of America announce their 8th annual spring exhibition to open at the American-Anderson Galleries April 22. Address, Salons of America, American-Anderson Galleries, 30 East 57th St., New York. The association, founded in 1920 by Hamilton Easter Field, now has a membership drawn from all parts of the world.

Last year there was inaugurated the Hamilton Easter Field Foundation Fund for the purchase of one or more works from each exhibition, the resulting collection to be presented at some future time to an American museum.

### The Clark Memorial

F. C. Hiron and E. W. Meller have been selected as the architects for the federal memorial to George Rogers Clark, which is to be erected at Vincennes, Ind., jointly by the George Rogers Clark Sesquicentennial Commission and the state of Indiana. Costing more than \$1,500,000, the memorial will resemble the Lincoln one at Washington.

The structure will be of Greek design with 16 columns, 40 feet tall and 5 feet in diameter. The names of the states carved out of the Northwest Territory, which was won by the great frontier fighter, will be inscribed across the top of the monument.

## "The Keelers"

Peter Paul Rubens was the painter of princes and aristocrats. One of his patrons was the Francisco IV, fifth Duke of Mantua, of whom he created a large portrait, which is now in the collection of Henry Goldman of New York. But the Duke was more than a patron, he was Rubens's good angel and advisor. And the master painted (about 1610) a small portrait, direct from life, for his *very own*. He kept it as long as he lived. Then it passed to other hands, and, finally, arrived in the galleries of an American dealer, Bertram M. Newhouse, of New York and St. Louis; and was sold the other day to Mr. and Mrs. F. E. Keeler of Los Angeles.

This is the first time that THE ART DIGEST has been privileged to name Mr. and Mrs. Keeler. Other acquisitions have been announced simply as those of "a Los Angeles collector."

Mr. and Mrs. Keeler used to live in Mason City, Iowa. Years ago Mr. Keeler established a branch of his business—that of manufacturing tiles and building faience—in Los Angeles. Soon he began to fill an important place in the industrial life of Southern California. Los Angeles became the home of the Keelers, and they built for themselves a most beautiful home on the side of a mountain overlooking Hollywood.

Mr. and Mrs. Keeler began half a dozen years ago to form an art collection. They acquired one beautiful work after another. At first they devoted themselves to American artists. Then they included old masters. Their collection is probably the finest on the Pacific Coast.

### In Single File

The Braxton Galleries in Hollywood, which have become the modernist center of Southern California, are holding four exhibitions of the "Blue Four," that group of German professors whose work is familiar to the western part of the United States, who have exhibited together for several years, and who achieved much success two or three months ago at a joint display in Berlin. But Hollywood—as Hollywood might—has divorced them. Kandinsky was shown from March 1 to 15; the others are scheduled: Jawlensky, March 16-31; Feininger, April 15-30; Paul Klee, May 1-15.

But Harry Braxton joined the four together again in the catalogue, in whose preface he wrote: "I am reaffirming my faith in California as a potential art center. It is my belief that modern art will thrive in Hollywood and Los Angeles, just as it has in Paris, Berlin and New York, as long as there exists one group of understanding, courageous persons willing to promote it." The exhibitions are sponsored by Josef von Sternberg and Mme. Galka E. Scheyer.

### "Conqueresses"

Nineteen and thirty! And the Union League Club of New York, usually referred to as "the most aristocratic and exclusive men's club in America" has invited the National Association of Women Painters and Sculptors to provide it, during April, with a selected exhibition. The club, secure in its traditions, which date back to the time when Susan B. Anthony was denied a platform because of her sex, and Dr. Anna Howard Shaw a pulpit, never did anything like this before.

Hail, the conquering heroines come!

## Plan a Union

Artists are fast changing the traditional belief that lack of any bargaining instinct goes hand in hand with artistic ability, that business methods are foreign to the artist's nature. Recently the Artists' Professional League in cooperation with the Art Dealer's Association commenced working on a model contract to take the place of the old verbal "misunderstandings" between the two. Now, a movement has been started to form a regular trade union of the several thousand commercial artists who do creative work for reproduction, design fashions, and illustrate periodicals and books, and to make it a part of the American Federation of Labor.

The New York *Post* quotes E. J. Busenbark, temporary president of the union as follows: "This union is open both to freelance artists and to men who are regularly employed to do art work in advertising and art agencies, engraving and lithograph shops, or on any regular salary basis. . . . The chain store system is creeping into our field and artists must combine to fight it. There is already one firm that owns art studios in New York, Detroit and Chicago and controls advertising agencies in those cities. This is a direct threat to the individual artist and even to the big advertising and art agencies. He must meet it with a new efficiency of his own."

"The union will also combat the extensive importation of foreign art for reproduction purposes in the textile industry, for gift cards, candy boxes, wall papers, etc. There is little or no tariff protecting the American artist now, with the result that designs and drawings which would cost \$75 here are imported from Europe for about \$10. . . ."

"We want it very clearly understood the union will not try to dictate what is good or bad in designs, for that would tend to stifle trade. Nor will the union try to pigeonhole the artist into one type of work. Nothing will be done to prevent him from turning to a higher type of work. The American Federation of Labor will not dictate to us in any way. . . ."

"Of course we will want to fix the hours of work so that artists will get some com-

## Bellows' "Club Night" Bought by Collector



"Club Night," by George Bellows.

George Bellows' famous painting, "Club Night," has passed into an American private collection. The buyer, who acquired the painting from the Hackett Galleries of New York, wishes to remain anonymous.

"Club Night" is probably the most dynamic of all Bellows' prize fight pictures, and has always been regarded among artists as an astounding feat.

pensation for overtime, which they don't get now. But the objectives of this union are only 30 per cent protective and 70 per cent educational. By cooperation we can keep our members up to the minute in fashions, designs and new ideas, something that is very essential in these days of high speed in business."

### A New Gallery

New York now has another new and big establishment devoted to decorative arts and design. The Brownell-Lambertson Galleries, launched by Mrs. Blanche Brownell and Mrs. Dorothy Lambertson, occupy two floors at 106 East 57th St. The announcement declares their policy to be "the assembling of the unique—each article being selected for the love of individuality and respect for personal excellence in art and workmanship."

The objects shown include screens, decorative sculpture, decorative paintings, wrought iron, mirrors, ceramics, wall hangings, etc.

### A British Sculptor

At the Fifty-Sixth Street Galleries, New York, until March 29, there is an exhibition by David Evans, English artist who is now in America as resident sculptor of George L. Booth's Cranbrook Art Foundation in Bloomfield Hills, Michigan. Following three years of study at the British Royal Academy in Rome, Mr. Evans was commissioned to execute a memorial to Bishop F. J. Chavasse, for the Liverpool Cathedral, and a war memorial to the nurses who lost their lives in the World War. Then, like Alexander, he looked for other worlds to conquer.

## THE FIFTY-SIXTH ST. GALLERIES

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SCULPTURE BY  
**FRANZ PLUNDER**

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## When Toulouse-Lautrec Painted His Friend



"Maxime Dethomas," by Toulouse-Lautrec.

Toulouse-Lautrec, cripple, and scion of a noble French family, with the flame of genius in his brain, took up art. Physically malformed and a weakling, a Freudist doubtless can explain why his favorite haunts became the old Moulin Rouge and similar places of sociability, dancing and color. He painted what he saw there, which to him was the wine of life. American collectors, and American museums, buy these pictures now for almost fabulous sums because of the genius of the man who created them.

One of Toulouse-Lautrec's friends was the artist Maxime Dethomas, who died last year, and one day he painted him in the Moulin Rouge, seated at a table, cane in hand and glass of "bock" in front of him,

and in the background some of the habitués of the place, who surely never belonged to the Bide-a-Wee Circle of King's Daughters.

The picture, terrible as it may seem to some American eyes with its glass of "bock" and the akimbo woman who ogles Dethomas through her mask, is considered by critics to be a great work of art. It is reproduced in Maurice Joyant's book on Toulouse-Lautrec, and it has just been exhibited at the galleries of Messrs. Alexander Reid and Lefèvre in London, where it attracted much attention from the art writers.

### A Fitting End

The closing exhibition of the Whitney Studio Galleries is devoted to flower paintings by contemporary American artists, which is singularly appropriate, for if ever a gallery deserved "flowers" at its passing, this is the one. In the fall these galleries become part of the Whitney Museum, their present quarters being joined to the Whitney Studio Club next door.



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## Boston's "Week"

Art week in Boston was observed by city-wide special exhibitions in the various commercial galleries, a cooperative exhibit of 16 private art schools at Filene's and showings of school children's work at many of the schools. In the galleries of the Jordan Marsh Co., eight local art organizations combined to put on an exhibition of paintings and prints by Boston and New England artists.

In an interview with a Boston *Post* representative, Walter H. Kilham, chairman of the art committee of the Chamber of Commerce, said: "What I hope will be the ultimate outcome of this and perhaps other art weeks to come, is the suppression—perhaps better, the destruction—of the spirit of intolerance in art circles which is the greatest menace to the development of art in Boston.

"Two great obstacles to artistic progress in New England are: the reverence of tradition . . . and a feeling that art should be kept separate from business and never degraded to commercial uses.

"This reverence for tradition often develops into intolerance, as is evidenced in many ways including the bitter opposition that faces the efforts of the newer art societies on the part of those who fail to realize that art can never flourish in an atmosphere of repression. Paris has long been the art centre of the world on account of the intellectual freedom it affords in every line of thought and work. . . .

"It is not necessary to adhere slavishly to either the conservative or modern schools. There may be good in both, and certainly there is bad in both, but an open mind can draw the good from each."

## Announcing

the opening, on March 17th, of a new and unusual gallery where examples of unique and distinctive works of decorative art will be on view and for sale—

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## Delacroix

Eugene Delacroix, greatest of Romantist painters, will be honored by an exhibition of paintings, drawings and prints at the Chicago Art Institute, March 20 to April 20, the first time such a showing has been made in America. It was just 100 years ago that the young radicals of Paris completely upset the academic traditions of classicism, and romanticism was born. Eight years before, Delacroix had exhibited his epoch-making canvas, "Dante and Virgil," at the Salon. In 1824 his second great work, "Scenes of the Massacre at Scio," aroused both horror and enthusiasm. From then until his death in 1863, Delacroix was the acknowledged leader of Romantic painting.

Delacroix's life was a constant struggle with critics who persistently misunderstood and undervalued his work. "For thirty years I have been delivered into the hands of fools," he bitterly cried one day on arriving at an important exhibition to find people laughing before his best paintings.

"It is the massacre of painting," Gros is said to have remarked before Delacroix's great canvas, "The Massacre at Scio." One of the most influential reviewers of the day termed his "Death of Sardanapolis," "a painter's vast mistake."

Ingres, his contemporary and enemy as leader of the rival school of Classicism, said Delacroix's paintings should be burned, and once, when he learned that the Romantist had visited an exhibition of his work, imperiously ordered the windows flung open "to clear the air of brimstone!" Today, critics regard Delacroix as a great influence on modern color and the accepted teacher of such masters as Cézanne, Manet, Redon and Van Gogh. Degas, who owned a number of his sketches, remarked, "He is the greatest bargain in masters."

During the later XIXth century many of his finest works were sold to American collectors, a number of which are included in the Art Institute's exhibition. Among them are: "Paganini," lent by Duncan Phillips; "The Abduction of Rebecca" lent by the Metropolitan Museum; "Portrait of an Algerian Child" from the Chester Dale collection, and "The Return of Columbus to

## Paints a "Jewelled Earth" from the Sky



"Over Snow-Clad Hills." Pastel by Ilah Marian Kibbey.

Aviators have long told of the wonderful vistas spread out below them, jewel-like, with rivers of lapis lazuli, lakes of turquoise and fields of jade green. Now Ilah Marian Kibbey of the Kansas City Art Institute has succeeded in capturing these aerial landscapes on canvas in her "Airplane Impressions," a group of which are on exhibition at the Institute during March.

The Kansas City *Star* said: "It may be the result of looking at her landscapes through the thin curtain of atmosphere between plane and earth that gives everything

the appearance of bright mosaic. But there it is, a jeweled earth flying along beneath the artist's plane, presenting an ever-changing color scheme."

Miss Kibbey tells of a flight to St. Louis during which she first got the idea: "Each time the plane banked for a turn the whole earth was thrown toward the sky in upheavals of light and shade. So I tried to put on canvas my impressions of a perspective that consists not of minute local objects, but of the vastness of earth and sky."

the Old World," lent by Mr. and Mrs. Harold Tovell. Included in the six examples from the Institute's own collection will be a replica of "Dante and Virgil." Oil-sketches and drawings will be exhibited

for "Algeriennes" and the "Massacre at Scio" from Smith College and for the decorations of the "Chambre de Roi" and "St. Sulpice" from the Adolph Lewisohn collection.

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## Lansdowne Auction

Christie's sale of the famous Lansdowne marbles realized \$342,150. Prices were uneven, some pieces bringing far in excess of the amount expected, others going for as little as \$250 each. The high light of the sale was the "Wounded Amazon," which went to the Brummer Galleries, New York, for \$141,750. This statue, one of the finest and best preserved of its type in existence, is attributed to Polycleus, one of the four sculptors mentioned by Pliny. It was discovered in 1771 in Tor Colombaro.

The Brummer Galleries also paid \$26,250 for a fragment of an Attic sepulchral

relief, dating from the fourth century B.C., and \$11,500 for a girl's head in Greek marble found by Gavin Hamilton in Hadrian's villa and sold in 1769 for \$75. The third highest price was \$24,150, for the seven-foot Pentelic statue of Herakles, called the "gem" of the collection.

It is estimated that the original cost of all the marbles was \$35,000. The only other dispersal of ancient statuary in recent years comparable to the Lansdowne collection was the 1918 Hope heirloom \$335,545 sale.

## Oakland's Annual

The annual exhibition of the Oakland Art Gallery will be held from March 23 to April

23. As usual, there will be three distinct juries of selection—radical, progressive and conservative. Any work selected by any one of these juries will be hung.

At the close of the exhibition, if requested by the individual artists, their work will be submitted to the San Francisco Art Association for its annual in May at the California Palace of the Legion of Honor.

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*Berkshire Summer School of Art*, Mr. Longyear, Pratt Institute, Brooklyn, N.Y.  
*Berncker Outdoor Painting Class*, Gloucester, Mass.  
*Boothbay Studios*, Summer School of Art—Boothbay Harbor, Maine.  
*Boston Museum School*, Fenway Rd., Boston, Mass.  
*Broadmoor Art Academy*—30 W. Dale St., Colorado Springs, Colorado.  
*George Elmer Browne Art Class*—Provincetown, Mass.  
*Calif. School of Arts and Crafts*, Oakland.  
*Calif. School of Fine Arts*, Chestnut and Jones, San Francisco.

*Scott Carbee School*, 126 Mass. Av., Boston.  
*Carnegie Institute of Technology*, Summer School, Pittsburgh, Pa.  
*Chester Springs School*, Chester Springs, Pa.  
*Chicago Academy of Fine Arts*, 18 So. Michigan Ave., Chicago, Illinois.  
*Commercial Illustration Studios*, Suite 409-A Brentano Building, 1 West 47th St., New York.  
*Corcoran School of Art*, Washington.  
*A. K. Cross*, Boothbay Harbor, Me.  
*Adam Dabrowski Studio School of Woodcarving*, 241 Fulton St., Bklyn., N.Y.  
*Art School of the Detroit Society of Arts and Crafts*, 50 Watson St., Detroit, Michigan.  
*Dallas Art Institute*, Dallas, Texas.  
*Dayton Art Institute*, Dayton, Ohio.  
*Designers Art School*, 376 Boylston St., Boston.  
*Douglas Donaldson*, 4690 Melrose Hill, Hollywood, Calif.  
*Eastport Summer School of Art*, Eastport, Maine.  
*Exeter School of Art*, 729 Boylston St., Boston.  
*Vesper George School*, 42 S. Botoiph St., Boston.  
*Louis Gehring*, Home Study Course, 96 Fifth Ave., N.Y.C.  
*Charles W. Hawthorne*, Provincetown, Mass.  
*Inwood Pottery Studios*, 207th Street, West of Seaman Ave., N.Y.C.  
*Kansas City Art Institute*, 3500 Warwick Blvd., Kansas City, Mo.  
*Layton School of Art*, Milwaukee.  
*Maryland Institute*, Baltimore.  
*Metropolitan Art School*, 58 W. 57th St., N.Y. Mills College, Summer School, California.  
*Mills College*, Summer School, California.  
*National Academy of Art*, 230 E. Ohio St., Chicago, Illinois.  
*Naum Los*, 1947 Broadway, N.Y.  
*Nelson Outdoor Painting Class*, Kent, Conn.  
*N. Y. School of App. Design for Women*, 160 Lexington Av., N.Y.C.  
*Otis Art Institute*, 2401 Wiltshire Blvd., Los Angeles.  
*Ralph M. Pearson*, 10 E. 53rd St., Penn. Academy of the Fine Arts, Broad & Cherry, Phila., Pa.  
*Penna. State College*, Summer School, State College, Pa.  
*Phila. School of Design for Women*, Broad and Master, Phila.  
*Pratt Institute*, Brooklyn.  
*School of the Arts*, 916 Sta. Barbara St., Santa Barbara, Cal.  
*School of Fine Arts & Crafts*, 234 Beacon Street, Boston, Mass.  
*School of Industrial Arts*, Trenton, N.J.  
*St. Louis School of Fine Arts*, Room 24, Washington University, St. Louis, Mo.  
*Syracuse University*, Room 16, Administration Bldg., Syracuse, N.Y.  
*Traphagen School of Fashion*, 1680 Broadway, N.Y.  
*Webster Art School*, Provincetown, Mass.  
*Guy Wiggins Summer School*, Lyme, Conn.  
*Wilmington Academy of Art*, Wilmington, Del.  
*Worcester Art Museum School*, 24 Highland St., Worcester, Mass.

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*Michel Jacobs*, 58 W. 57th St., N.Y.  
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## Prints in Boston

Hundreds of prints filled the galleries of the Boston Art Club to capacity during the annual print exhibition, held until March 15. The showing was varied and representative of the best work being done in America. Also there was a liberal sprinkling of European prints. An interesting feature was the almost total absence of examples chosen for the 1929 issue of "Fine Prints of the Year." Albert Franz Cochrane, reviewing the exhibition in the *Boston Transcript*, mentions but two.

"This is a matter that needs griever one but little," he wrote. "It is no reflection on the Art Club's selection to have chosen differently from the publishers of the annual. Indeed, the few duplications in choice show a commendable independence of judgment. And it might be observed that this year's 'Fine Prints' contained plenty of duds."

Mr. Cochrane found Martin Lewis' interpretations of New York City outstanding: "Lewis is the O. Henry of the graphic arts, and like O. Henry, his observations are penetrating but never caustic. His viewpoint is extremely human, but never sentimental nor morbid."

## Santa Cruz Popular Prize

The popular prize at the state-wide exhibition of the Santa Cruz Art League was awarded to a canvas by L. A. de Joiner. "Tranquillity" by Clyde Scott was second and a picture by William Silva third.

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Miss Morgan posed for Robert Brackman, and became the subject of the best portrait that artist has ever painted. So masterful is this work that the Grand Central Art Galleries in New York gave it a regular exhibition—a sort of "one-man one-picture" show—and issued special invitations. In their announcement the Grand Central Art Galleries said:

"This portrait is regarded as one of Mr. Brackman's most exceptional pieces of work, which he felt in duty bound to do, as an American artist who wished to bring out a really American type. Mr. Brackman says in his opinion Miss Morgan is the most misunderstood person on the stage today. The public has no conception of her real character. He found her a person of splendid taste, who reads the best books, has worthwhile opinions on subjects of general interest, has fine works of art in her home and is a regular patron of the opera."

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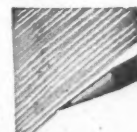
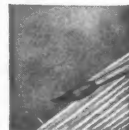
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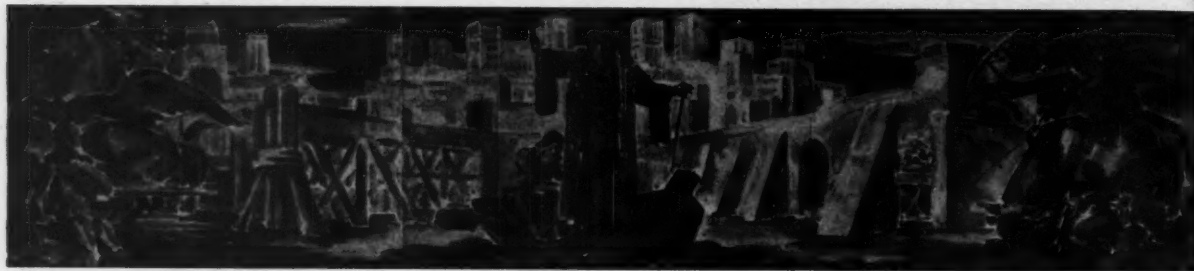
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## Germans Win First and Second in Los Angeles Mural Contest



"The Dynamic of Man's Creative Power." One of Four First Prize Sketches by Erwin Hetsch.

Prizes in the international competition for murals to decorate the projected Mural Hall of the Los Angeles Museum have been announced. Erwin Hetsch of Munich was first, Karl Exter of Bavaria second and Xavier Gonzales of San Antonio third. Each of the winning designs is to be purchased by the museum at \$500 a set. Sketches by 74 artists from eight countries were submitted. The theme was "The Dynamic of

Man's Creative Power." Fifteen honorable mentions were awarded, six of which went to artists resident in California. The jury: Robert B. Harshe, J. Nilson Laurvik and Wilford Seymour Conroy.

Arthur Millier, art critic of the *Los Angeles Times*, wrote: "The theme was not an easy one and led most of the competitors into over-redundant schemes. It is noteworthy that the two first prizes were earned by two of the simplest designs. Karl Exter, almost alone among the 74, conceived of

the murals as a progressive frieze of large rhythmically moving figures. . . . Hetsch started with Prometheus and finished with Faust as the fitting type of the modern man facing the future to be unfolded by the union of science and imagination. His sketches indicate that his work would have unusual virility and use of color.

"The designs submitted by Gonzales were unusually forceful and imaginative. He made a striking use of black, from which his warmer colors emerged."

### Hahn vs. Duveen

Mme. Renée Hahn arrived in America last week for the retrieval of her \$200,000 damage suit against Sir Joseph Duveen for libelling her version of Leonardo da Vinci's "La Belle Ferronnière" and making its sale impossible. Her lawyers had already been served with papers reciting that Sir Joseph was unable to appear in court on account of his recent operation at the Doctors' Hospital, New York. The new trial, it is expected, will take place in April.

At the first trial the jury stood 10 to 2 in favor of Mme. Hahn.

### Italian Exhibition Extended

Because of the vast crowds which continue to swarm into Burlington House to view the great exhibition of Italian art, Sir William Llewellyn, president of the Royal Academy, announces that the closing date has been extended to March 20. This change will not interfere with the dates fixed for the Academy's summer exhibition.

### Auction of the "Unknown"

The Opportunity Gallery at the Art Center, New York, is showing 64 pictures

by "unknown" artists which were selected by George S. Hellman. All unsold will be auctioned at 8 p.m., April 14.



"A Knock at the Door"  
By Wilson Irvine, A.N.A.

### Current Exhibitions

On view at these galleries during the latter part of March:

#### WILSON IRVINE, A.N.A.

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## Miss Cary Acts as Cleveland's Sole Juror



"First Snow," by George G. Adomeit.

Elizabeth Luther Cary, art critic of the New York Times, acted as a jury of one for the selection of paintings and sculpture for the members' exhibition of the Cleveland Society of Artists, in the society's galleries. According to the critics, Miss Cary selected wisely and fairly, producing a show which was catholic and ranged through a wide variety of technique and viewpoint. Reproduced above is George G. Adomeit's "First Snow," which attracted much attention. C. B. R. wrote: "Standing as a metropolitan critic's decision, given without fear or favor, this showing has more than passing interest to all Clevelanders. The first interest lies in the intrinsic brilliancy of the collection exhibited. The secondary interest is the quite human one in which natural curiosity plays no little part. We are all anxious to see that art, produced by the strong and comprehensive group comprising the mem-

bership of the society, which has been denominated by a professional critic of recognized standing, as the best."

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## Water-Color International

The Tenth International Water-Color Exhibition will be held at the Art Institute of Chicago from March 20 to April 20. The jury: Jane Crawford Adams, John Whorf and Allen St. John. There will be fewer works this year because of the concurrent Delacroix exhibition.

## New Academicians

Sydney Lee and Gerald Festus Kelley, English painters, have been elected Royal Academicians. Both became associate members of the Royal Academy in 1922.

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## New York Season

The celebrated Havemeyer collection, willed to the Metropolitan Museum by Louisine W. Havemeyer, widow of Henry O. Havemeyer, has been placed on exhibition and will be shown as a unit until Nov. 2, when it will be dispersed throughout the museum's different departments. Included among the 99 paintings are two famous El Grecos, "View of Toledo" and his portrait of Don Fernando Nino de Guevera, the Inquisitor-General; five Goyas and six Rembrandts. Predominating are the works of the XIXth century French painters, of which there are 20 Courbets, 36 pictures by Degas, eight Manets, eight Monets and five Cézannes. The print collection numbers 183, including 34 Rembrandts. Also there is an assemblage of Far Eastern art.

Dr. Robinson, director of the museum,

wrote in the *March Bulletin*: "Hardly less remarkable than the gift itself was the entire absence of restrictions in connection with it which might have proved embarrassing to the museum. In the three codicils to her will in which the bequest was embodied only two stipulations were made, one that all objects received under the will be known as the H. O. Havemeyer Collection, her object being to make it a memorial to her husband, and the other that acceptance should be for permanent exhibition."

Royal Cortisoz of the *Herald Tribune* paid tribute to the donor: "Louisine W. Havemeyer had a vital original character. She thought her own thoughts and maintained a beautiful independence in the expression of them. What made her interesting to her friends was the intensity with which she lived. She had energy, courage, ardor.

... In the domain which this collection at the museum illustrates she pursued a long career with burning enthusiasm and with

an ever maturing judgment. It is said that she bought her first work of art for a few francs when she was hardly more than a girl with a very modest allowance. Even then she had that precious trait which the French call 'flair,' an intuitive sense of what is right and fine."

Henry McBride wrote in the *Sun*: "The usual restrained tone in the official announcements of the Metropolitan Museum has been abandoned in recent bulletins describing the accession of the great Havemeyer collection. The museum in spite of its great size and the extraordinary system of mechanics that are now necessary to run it, has quite evidently had an emotion."

"It is indeed a case in which there is no danger of over-statement. The Havemeyer collection is one of those happy miracles that occur at rare intervals to prove that the carelessness and indifference of the great world are superficial effects and that in reality there is a guiding undercurrent that insures that all testimony to man's greatness will eventually come to court. The mills of the gods grind slowly, it is true . . . but they are inevitable."

\* \* \*

Guy Pene Du Bois, back from Paris "to stay" (it is said), showed his new work at Kraushaar's and the critics were generally of the opinion that Paris had not hurt his art, but that, as the *Eagle* put it, "a new use of color, vivid like that of his early pictures, but more subtle and translucent," had come into his work. "The majority of the pictures," continued the *Eagle*, "show the types of women which he invariably depicts wherever his painting habitat happens to be, sleek, sophisticated girls."

The *Times* after suggesting that Mr. Du Bois by staying so long in Paris and having met no "disaster" to his individuality had achieved almost the impossible, said: "Whatever of 'influence' his work may show has been assimilated. It is distinguished and beautiful work. The color sense has considerably quickened, and we know well enough what an excellent draftsman Mr. Du Bois has always been. Satire enters into many of the themes; but it is suave, sophisticated satire, which does not turn the corner into the street of caricature."

McBride of the *Sun* poked fun at the show. After describing "Girl with Cigarette" as typical, he said: "I have gone into the description of this painting not so much because it says witty things to me, as because it surprisingly doesn't. It is impossible to get wildly concerned over such a theme, particularly if the painting itself remains uneloquent as painting."

\* \* \*

Thomas H. Benton's exhibition of oils, water-colors and drawings at the Delphic Studios introduces the New Yorker to the great American hinterland—the cotton fields of Georgia, the cattle ranges of Texas and Arizona, the iron furnaces of Alabama. "Something of the tang of Mark Twain's 'Roughing It' is felt in the figures of many of the canvases," said the *Post*.

"Our provincialism in this little town on the Eastern seaboard was never better understood. Here is a vast unknown world, the great teeming life of industrial America, of which most of us have only the vaguest impressions. . . . Here is material and to spare for American paintings for years to come, unbelievably picturesque, incredibly sordid, colorful and vivid, stark and sullen."

The *Sun* was not so much impressed: "In the studies, there is an easy and attractive

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*Christmas Eve* by William H. Singer, Jr.

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line, and a fine appreciation of character. In the oils, however, there seems a too-conscious effort to be strong. Everything is emphasized to the limit, and in such a way that the elements war with each other. All the figures make jerky movements, and are over muscled."

\* \* \*

Locales as widely separated as the two poles were used by Herbert Tschudy as subjects for his recent water-colors shown at the Fifteen Gallery—the desert landscape of the Southwest and the skyline of New York. "These two extremes are sufficient to test the versatility of any artist, while proving at the same time that East and West do sometimes meet," said the *Herald Tribune*. "On the whole, Mr. Tschudy, who is curator of paintings at the Brooklyn Museum, has made good capital of his material."

The *Brooklyn Eagle*: "The New York skyline as painted by Mr. Tschudy departs from the atmospheric, Whistleresque point of view affected by Joseph Pennell in his Brooklyn Heights series, nor does it use

Bellows' stark realism, the two formulas generally followed in expressing the subject; but it has that quality of personality and authenticity which results from the artist's painting a subject for which he has the affection and intimate knowledge of a life-long acquaintance."

\* \* \*

English racing scenes shown by Randall Davey at Rehn's gave the critics a chance to paint with words. "Beautiful thoroughbreds," according to the *Post*, "with flaring nostrils and rolling eyeballs leap hurdles and take hazards in a setting of vivid greens against which the gay costumes of the jockeys make charming accents of color. Mr. Davey is able to convey the feel of the open, of the spongy turf, of the moist atmosphere, of the freshness of the outdoor world alive with these splashes of color, with this excitement, with these broken rhythms of movement that make a rounded out melody, molto agitato at times, but taking up one phase swiftly and surely after another. The horses that surge at you over the hurdles are like winged creatures in ecstatic flight whose swift hoof-beats you almost hear as they clear the obstacles."

The *Times*: "You find yourself growing a little in aristocratic stature as you watch these animals take their fastidious steps."

\* \* \*

Henry S. Eddy, known heretofore solely as a landscape painter, showed at Babcock's fifteen canvases of harbor scenes drawn from Holland, Cornwall and Nantucket, and devoted, as the *Post* put it, "to fishing boats riding the still harbor waters at evening with partly furled sails or setting off to spanking breezes in the morning. . . . Mr. Eddy does not appear quite as much at home, naturally, in his newer themes, but his attack is both courageous and felicitous." The *Eagle*

thought, however, that "he brings to his new subject the same appreciation for the picturesque and typical aspect, the same sensitive reaction to nuances of tone as has been the case with his landscapes." The *Herald Tribune*: "There are boats in pearly haze, beneath warm summer skies, and boats resting silently at anchor after sunset. And those who know ships will be able to distinguish the types of Cornwall from those of Holland and Nantucket, for such is their individuality."

\* \* \*

John Noble, who just closed a retrospective exhibition at the Milch Galleries, remains unchanged by the years. He still retains a prominent interest in themes based on his early residence in France, and still that old white horse of his—something of a tradition by this time—wanders through his pictures. "With the affectations of modernism breaking everywhere about him, he looms a solid, unshakable figure," was the way the catalogue put it.

The *Sun*: "Mr. Noble is an undoubted poet. He paints the mystery of the sea and not its precise measurements. He knows how to make the moon fearsome, and in fact he knows how to make a moon, which is something not all moonlight painters know how to do." The *Herald Tribune*: "He is first of all a visionary; then a craftsman with strength and force enough in his painting to make you feel that they are soundly put together."

\* \* \*

Emma Fordyce Macrae, one of the prize winners at the annual of the National Arts Club last month, showed her paintings at the Roerich Museum, and the *Herald Tribune* said the exhibition warmed the cockles of the heart of "those who love old tapestries or antique, peeling frescoes—

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The Quaritch Wales collection of Khmer sculptures is being shown indefinitely at the Chait Galleries, comprising Brahmanic and Buddhist deities carved in stone in Cambodia from the Vth to the XIVth century. The *Post*: "These sculptures reflect their Indo-Chinese origin in their general form, in their fine balance between Chinese restraint and Indian luxuriance. The rare importance of this collection, however, lies in the unusually fine state of preservation of its beautiful examples. . . . The stone heads present a conception of the divine, at once aloof in its self-contained serenity and haunting in its immanence."

### Newark Buys Six Pictures

The Newark Museum acquired six pictures from its recent loan exhibition of American water-colors: John Marin's "Fir Tree," Preston Dickinson's "Bridge," Stuart Davis's "Town Square," Charles Burchfield's "Factory Town," Arnold Friedman's "Polo," and Maxwell Simpson's "On the Seine."

### Pearson's Lectures

Ralph M. Pearson's course in Pictorial Analysis will begin March 17 and continue for eight weeks at the New School of Social Research, New York. In these lectures Mr. Pearson will deal particularly with the creative and design content of pictures and sculptures of all periods, from primitive to modern.

## The Fellowship

The Fellowship of the Pennsylvania Academy of the Fine Arts has announced the awards at the annual exhibition, being held this year at the Philadelphia Art Club. Cora P. Gibson won the gold medal with "Still Life Arrangement," and Elsa Frame took the May Audubon Post prize with "Goldie." The jury was composed of Adolphe Borie, Hugh H. Breckinridge, Paul L. Gill, George Harding, Albert Laessle, Joseph T. Pearson and Elizabeth F. Washington. Dorothy Grafty of the *Public Ledger* found the exhibition "shot through with the stimulating reactions of young artists and containing many experiments in the modern art tempo."

"You will be surprised," wrote C. H. Bonte in the *Inquirer*, "when you visit this Fellowship showing of oils and sculpture to discover what inroads so-called modernism is making among this group of artists who have hitherto been rather conservative."

### Old But New

Since the outbreak of the war in 1914, when he returned to America from a period of study in Italy, Carl Schmitt has been working out his artistic destiny in the little Connecticut town of Silvermine. On the occasions when he puts on an exhibition, Schmitt never fails to draw favorable comment from critics. Concerning his recent show at the Art Alliance of Philadelphia, Dorothy Grafty of the *Public Ledger* wrote:

"His art phraseology is contemporary, not ancient. He does not revert to the primitives nor to the old masters, but not unlike so many of them, he paints his 'Madonnas,' his 'Annunciations,' his 'Crucifixion' in the spirit of his own period which is that of today. . . . It is, perhaps, the fact that Schmitt's imagination never sinks to the level of the decadent, but expresses itself lavishly and emotionally through compositions that lead one to believe in him and to look forward to the full maturity of an art so definitely removed from the earth-earthly."

## A New Newcombe



"Flowers and Chair," Warren Newcombe.

Warren Newcombe's exhibition of recent paintings at Zeitlin's Book Shop in Los Angeles revealed a different Newcombe. For years the artist worked for the motion pictures, and his work showed itself more adapted to the theatre than to the home. Now, judging from this exhibition, there has come a change, and, as Arthur Millier of the *Los Angeles Times* expressed it, "Newcombe has turned from romantic interpretations of Wagner and has seen the vision of simple everyday things according to the gospels of Van Gogh and Cézanne."

"He is painting," Mr. Millier continued, "the Mexican pottery, flowers and furniture in his home with a thrilling intensity of tone and color and a simple richness of arrangement that first capture one by their freshness and then hold them by their truth and beauty. . . . 'Flowers and Chair,' showing a little red table bearing a green vase and brilliantly massed flowers with a blue chair and bluish wall for background, makes an impact as powerful as it is beautiful."

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## A Dynamic Group



"The Lion Hunt," by Bertoldo.

The entire Edmond Foulc collection of Gothic and Renaissance art will be placed on public view at the Philadelphia Museum on March 16. It holds an option on the 191 objects, totalling a little more than \$1,000,000. Already several private individuals have purchased favored pieces for the museum, the most important being three Renaissance bronzes obtained by George D. Widener at a cost of \$100,000. They are "The Lion Hunt" by Bertoldo de Giovanni, the master of Michelangelo, which is herewith reproduced; "Venus" by Adriano Fiorentino, reproduced in the Mid-February number, and "David" by the Paduan sculptor, Bertolommeo Bellano. Fiske Kimball, director of the museum, in making this announcement,

stated that \$326,000 of the necessary funds for the whole collection had been raised.

Mr. Kimball says that "The Lion Hunt" is generally regarded as "the most important and beautiful Renaissance bronze in existence. The subject, a dynamic group quivering with energy, summarizes the creative imagination of the period around 1500, and shares its character with the wonderful studies of horses in action by Leonardo da Vinci."

At a private showing of the Foulc collection, attended by 1,000 members and friends of the museum, Frederick P. Keppel, president of the Carnegie Corporation, and Everett V. Meeks, dean of the Yale School of Fine Arts, made addresses. Mr. Keppel said that through his work he was convinced there is a steadily rising tide of interest in the arts throughout the country, which is showing itself in industry and commerce as well as in education and scholarship. "The great museum of today," he said, "can be made the crowning glory of the modern city, as were the great cathedrals of ancient cities. And in these museums only the best works of art are worth while."

## A Pompeii Find

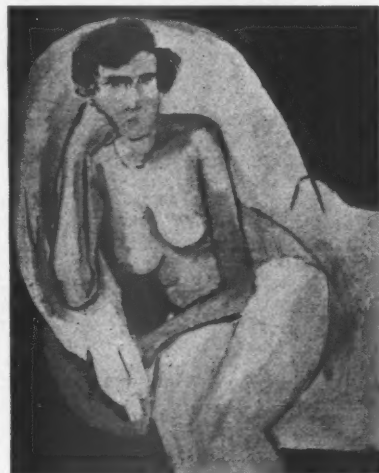
After being buried for more than 1,800 years in the ashes of Vesuvius a Graeco-Roman statue of a woman, of unusual size and beauty, has been uncovered by the excavators at Pompeii. The marble figure, attired in a cloak, is practically intact, hardly a scratch appearing on the smooth surface and with but a small piece missing from the mantle. Archeological experts regard it as the most important example of ancient sculpture found in recent years.

No inscription appears on the statue. Professor Maiuri, director of the Museum of Naples, who was in charge of the work, says it is probably the figure of an empress.

## San Antonio's First Mural

Paul R. Cook has painted San Antonio's first mural. It was done for the Groos Bank, and the subject depicts the bank's building in its early days, with ox carts and pioneer Texans. Mr. Cook, who has been painting only five years, has just held a first "one-man" exhibit on of 25 of his pictures at the Pabst Gallery, San Antonio. He sold six of them.

## 265 Matisse



"Weiblicher Akt Im Sessel," Matisse.

A beautiful catalogue was issued in connection with the recent retrospective exhibition of Matisse at the Galerien Thannhauser, Berlin. Besides the more than 50 reproductions representative of 265 examples which comprised the show, numerous little line drawings by the master were used to decorate the pages.

Included in the exhibition were about 80 oil paintings, covering all the periods of Matisse's career, and a large number of drawings, bronzes and graphic works.



"Madchen Am Boden Sitzen," Matisse.

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## In the Realm of Decoration and the Antique

### Cuneo Depicts California on His Screens



"California Screen," by Rinaldo Cuneo.

Rinaldo Cuneo's exhibition at the Galerie Beaux Arts in San Francisco was a sort of leave taking for a year. At the invitation of Italian officials he will spend a year in the land of his birth. He will take his pictures with him, and next fall an exhibition will be held in Rome.

California is curious to know what change Italy will bring to Cuneo's art. There are probably many, says the *Oakland Tribune*, who have watched with pleasure his steady advance, "who will hope for no great change, save only such changes as come from a broader outlook and greater maturity."

In this last exhibition the feature was several large screens, most of them portraying California's mountains. "He has discovered the glory of the high mountains," says the

*Tribune*, "and has been able to set down that glory on canvas in a manner which places him among the foremost of today's painters of snow-capped peaks and rugged foothills."

### An Antiques Puzzle

Collectors have a grievance against publishers for the dearth of books on antiques. Usually at this time of the season such books come from the presses in a continuous stream. This year there are few.

The *New York Sun* is puzzled: "Why this should be does not appear. True, books on antiques do not sell in the thousands of copies, as does the successful novel, but on the other hand the market is continuous for several years, and an edition is sure to be sold out, sooner or later. The stock market is not to be blamed for this lack of books on antiques."

"There is a greater interest in antiques all over the country this year than there has ever been before. This is evident in the increased number of antiques shops opened, in the East, in the West and in the Middle West. It is shown also in the greater number of antiques sold, both to collectors and for decorating. It is attended by the increasing demand for faithful reproductions of antiques. It is reflected also in the greater amount of space given to antiques in newspapers and magazines and in the larger number of readers."

### Russia's New Attitude

In contrast to the agitation in most European countries against the exportation of art treasures to America, is the new policy of the Soviet Government. Special state shops have been set up in the principal centers, where prices of antiques, works of art and ikons will include export duty.

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## Decorations

### Rugs



Floor Coverings.

At the Newark Museum there is being held until April 10 an exhibition of floor coverings of primitive, home and machine manufacture, beginning chronologically with a piece of Egyptian grass matting and ending with a collection of rugs of modern design. The story of the oriental rug, the designing and making of modern carpets and other floor coverings is illustrated in historical sequence.

Among the hand made rugs of ultra-modern design are examples by such well-known American and European designers as Donald Deskey, Ruth Reeves, Henrietta Reiss, Ralph M. Pearson, Henry V. Poore, Joseph Urban, Lee and Eugene Schoen, Bruno Paul, Jean Lurcat, F. L. Dubbs and Paul Poiret. In the reproduction above, the rug at the left was designed by Renee Kinsborough, that on the right by Marte Maas Fjetterstrom, the floor rug and the metal furniture by Donald Deskey.

### For Honesty's Sake

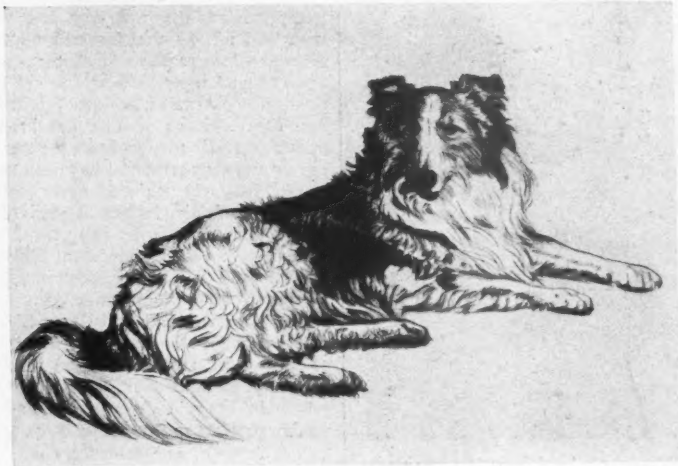
The New York *Sun* is advocating an Act of Congress compelling all reproductions, copies and imitations of old furniture to be marked for what they are. Such a law would work much good in the antique world. Its ultimate effect would be to stabilize the trade and put it on an even higher plane.

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## Among the Print Makers

### A "Dog Basket" and a Kennel of Etchings



"Collie," by Diana Thorne.

Simultaneously with the publication by William Edwin Rudge of "Diana Thorne's Dog Basket" (\$10.00) comes an exhibition of her portraits and studies of dogs in dry point etching and other media at the Fifty-Sixth Street Galleries, New York (March 17-29). The book and the exhibition will appeal to all dog lovers, for, as Albert Payson Terhune says in the foreword: "Next to fellow humans, the Dog is the best—and only—friend that man has, in all the world. Man and the Dog are the only creatures that love Man. None but the Dog will share voluntarily man's poverty and wanderings, and lonesomeness. The Dog shares these, not only willingly, but joyfully. . . ."

Diana Thorne was born in Winnipeg, in 1895, but at an early age went to Europe. She was studying anatomy and design at the Charlottenburg Technical College in Berlin when the war began. "Caught in the war-net, she escaped with her five younger sisters to England, where she began an adventurous career as vicar-mother, newspaper reporter, librarian, scenario writer,

fiction writer, and what-have-you; in the meantime, drawing and etching as opportunity offered, and studying under the late William Strang, whose sound technique formed the safe groundwork for her individual experiment in etching." She came to the United States in 1917, and in 1926 her plate "Rollin' Home" became the beginning of success.

### A Bulletin on Prints

"The Print-Collector's Bulletin," volume 1, number 1, devoted to French color-prints and line-engravings of the XVIIIth century, has been issued by M. Knoedler & Co., New York. It contains 53 illustrations. The bulletin is not for sale but will be sent, on request, to museums and collectors.

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## Prints

### Los Angeles Show



"Boston Cod." Claire Leighton (England).

Arthur Millier of the *Los Angeles Times*, who ranks with America's first five newspaper art critics, is also one of the nation's best etchers, and it was with unquestioned authority that he said of the eleventh Printmakers' International that the Southern Californians had "cleaned house," that the show was the first that had placed "the accent on vigorous, adventurous work," and that the society "can now go forward." The jury admitted only 199 prints. England had best honors. The prize winners:

Gold medal, Leonard R. Squirrell, England, for "The Shadowed Cross, Marseilles"; silver medal, Malcomb Osborne, England, "The Fortress, Carcassonne"; bronze medal, Arthur W. Hall.



"Fruit Harvest." John Platt (England).

## The News of Books on Art

### Reynolds' Letters

Sir Joshua Reynolds, besides being a great painter, was a brainy and attractive man and all his life moved in interesting circles. Consequently his letters, although he was no Chesterfield at the art, give an admirable picture of London life in his day. Dr. F. W. Hilles of Yale has brought together all of Sir Joshua's letters which have previously appeared in print along with about fifty heretofore never published ["Letters of Sir Joshua Reynolds," Macmillan Co.; New York; \$3.75].

Perhaps the most important is his letter to Catherine the Great written in 1790. The Empress had commissioned him to paint her as "Infant Hercules." When Sir Joshua sent the picture he included with it a copy of his "Discourses." She in return sent him a gold snuff box, adorned with her profile in bas-relief, set in diamonds. Reynolds' reply was rotund and quite Johnsonian in style, one sentence containing as many as 100 words.

The *London Observer*: "We are living in a world of dilettante dukes, bewigged connoisseurs, collectors who have made the Grand Tour. Sir Joshua was 'The Club's' pre-eminent artist as Johnson was its pre-eminent litterateur: here was a painter who was also a man of the world, and to whom it was as natural to cherish the acquaintance of the most distinguished admirals, generals, writers and grandees as it was to the most respectable of the great Victorians.

"Ignore the spelling, and Reynolds's writing (except when addressing Emperors) is natural, easy, vivid, full of little touches of humour and imagination, and always inspired by excellent good sense. . . . The remarks about painting, with Michael Angelo and 'Raffaele' always pre-eminent in glory, are invariably good; quite apart from the charm with which they take us back into the atmosphere of that world which expended so much of its attention upon the works of Salvator Rosa and Poussin, and in which artists supplemented their incomes by dealing in antiques. Reynolds took a hand in the market himself, though deploring the tendency to admire every old thing merely because it was old, and constantly encouraging his younger contemporaries.

"The strangest letter here throws light upon a gulf between the mind of that age and the mind of this. Dr. Johnson once went to an execution and we have to imagine his feelings. Sir Joshua went and he has very carefully recorded his. Boswell, needless to say, took him—a morning paper said that it was not surprised to see Boswell the

first person on the scaffold but was astonished to find Reynolds also at 'so shocking a spectacle.' It was in July, 1785, and Reynolds wrote Boswell a letter of thanks for the ticket, so to speak."

As revealed by these letters, Reynolds' life was characterized by serenity, civility and seriousness. Nevertheless he was not without the spark of wit and possessed the power to hit back when necessary. When the Duke of Rutland congratulated him on his appointment at Court, he wrote: "The place which I have the honour of holding, of the King's principal painter, is a place of not so much profit, and of near equal dignity with His Majesty's rat-catcher."

### Modern Poster Art

Volume VI of the "Modern Poster Annual" (A. Broun; New York; \$6) presents in loose-leaf form over 100 outstanding advertising drawings of 1929-30. Brilliance of color and forcefulness of design characterize these works, whether intended for booklet or magazine cover, poster, or window strip. An introductory pamphlet makes a plea for the modern trend in poster advertising.

### Architect's Sketchbook

In "Through France with a Sketchbook" (Robert M. McBride & Co; New York; \$6) Samuel Chamberlain has gathered together a series of articles which appeared in *The American Architect*, recast them in lighter vein and adorned them generously with illustrations in a variety of media. His is the viewpoint of the architect, and where characters appear, either in text or drawing, they are incidental.

### Chase Writes on Color

Joseph Cummings Chase has written a small volume on color for the art student, "An Artist Talks about Color," (John Wiley & Sons; New York, \$1.50). In it he discusses the various colors and their special qualities and also gives the palettes of several well-known artists such as Melchers, Waugh and Chauncey F. Ryder.

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## Art Books

### Persian Art

William Edwin Rudge, New York, and The Studio, London, have brought out under the title, "The Lights of Canopus," an octavo volume containing in original size and colors reproductions of the 36 Mughal miniatures illustrating a manuscript of 426 small folios, dated 1610 C.E., one of the treasures of the British Museum (price, \$12.50; de luxe edition, \$150). Acquired in 1851, the manuscript attracted little attention until the present century, when the art produced under the Great Moghuls of Delhi in the XVIth and XVIIth centuries began to be considered something more than just "Indo-Persian" art. Many of the paintings represented carry the signatures of famous masters, Hindu and Mohammedan, of the courts of the Emperors Akbar and Jahangri.

Benjamin March, curator of Asiatic art at the Detroit Institute of Arts, reviewing the book, liked the text, general format and the undertaking as a whole, but not the reproductions: "It may be ungracious to express exasperation with so excellent a work. Laurence Binyon's preface and J. V. S. Wilkinson's introductory text are both competent and enlightening but the engraving of the plates is subject to the same criticism we made of its predecessor, 'The Poems of Nizami.' The screen chosen was so coarse that the arrangement of the color dots is clearly apparent and quite disturbing to the eye, while fine detail is lost, the starch is taken out of the drawing, and the colors weakened and softened."

The Chicago Post on the other hand spoke very highly of the reproductions.

### A Restorer's Book

Dr. A. Martin de Wild, son of D. de Wild, famous picture restorer, has written "The Scientific Examination of Pictures" (G. Bell & Sons; London; \$3.75). The author has made a study of the application of chemistry to the examination and attribution of oil paintings. Each chapter deals with a group of pigments, describing their chemical composition, the methods of preparing them, the tests for detecting them and a list of the important pictures in which they occur. The investigation covers Dutch and Flemish paintings from the Van Eyck brothers to the middle of the XIXth century. L. C. Jackson translated it from the Dutch.

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## Rare Books and Manuscripts

### British Attitude

One Englishman at least is taking a philosophical view of the great exodus of Britain's rare book treasures to America, judging from an interview printed in the *Christian Science Monitor*. Harking back to the days before the war, he said: "There was a time when nearly all the great collectors of rare and precious books were to be found in Great Britain. I fear that is no longer the case. What with the high cost of living, and the high rate of income tax, not many have any available spare funds for book-collecting."

"Right up to the days of the war there were many collectors, in a lesser degree, of course. They were country squires with moderate incomes, professional men, manufacturers, country folk with a margin in the bank for such things as choice editions. Many middle-class people there were, who made enough each year to educate their family properly, and had enough leisure and taste and cash resources to enable them to happily exploit their pleasant bookish fancies. . . .

"But not today. There is neither enough time, nor money. Even if there were there would be some disinclination. Times have changed, and hobbies are not quite the same."

"Let me add something else. I doubt if, outside of England, any people would care for such treasures so thoroughly and appreciatively as those rich American collectors, who instruct their representatives over here to bid for, and secure, the valuable book or manuscript or autograph letter that comes under the hammer, or is in the market."

"There is no other country where I would more readily see the beautiful old books resting than in America. It is really silly to be jealous, because just now there is so much more money there than in England."

"When these precious things go to the United States, I feel always that they are in the hands of members of the English-speaking family. This is why I did not feel very disappointed that that first folio Shakespeare went there some years since. Dr. Rosenbach bought that too for some £12,500, and sold it later for \$100,000."

### \$3,700 for "Maggie"

One of the rarest books in American literature, a presentation copy of the first edition of Stephen Crane's "Maggie, a Girl of the Streets," with a long inscription by the author, was sold to Dr. A. S. W. Rosenbach for \$3,700 at a recent American Art Association auction. "Maggie" was published

by Crane himself after he had become discouraged by rejection slips. It did not even attain news-stand circulation.

### San Francisco

Included in the collection of Americana which the American Art Association will sell on the afternoons of March 31 and April 1, is the original town journal and official account book of San Francisco, in the handwriting of its first treasurer, William A. Leidesdorff, who died a few days before the great gold rush of '49 began. Another outstanding item is the original impression of one of the rarest lithographs of San Francisco, showing the city in 1846, then Yerba Buena.

Included are the first etching of San Francisco made from five daguerreotype views, etched by Charles Meryon; the rare lithograph, "California and Oregon Stage," showing the six-horse coach with its full load of inside and outside passengers; the Currier lithograph of Telegraph Hill, 1850, by William B. McMurtrie, and views of the San Francisco fire of May, 1851. The maps of California include one showing the state as an island, done in Paris in 1705. Another, a map of Central California, is said to be the first detailed chart drawn from actual survey of the mining regions of the state.

### Early Americana

The University of Chicago has acquired from an obscure bookshop in Brooklyn, owned by a Russian immigrant, a collection of rare material dealing with the first years of the American Republic, says a dispatch to the *Christian Science Monitor*. It is composed of pamphlets, essays, letters, almanacs and newspapers, recording speeches of such men as Jefferson, Washington, Franklin, Adams, Payne, Hamilton and Burr.

Included are two items which cast light on events to come, "The War and Inconsistency with the Gospels" and "Nature and Effect of Spirituous Liquors," both by Anthony Benezet, Quaker reformer, and dated 1778.

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**Montevallo, Ala.**  
**ALABAMA COLLEGE**—Mar. 16-26: Southern States Art League, 7th "B" circuit.  
**Flagstaff, Ariz.**  
**NORTHERN ARIZONA SOCIETY OF ART**—Mar.: Art students work from Carnegie Institute (A.F.A.).  
**Berkeley, Cal.**  
**BERKELEY ART MUSEUM**—Mar.: 2nd annual no-jury exhibition. **CASA DE MANANA**—Mar. 1-15: Etchings, Roi Partridge.  
**Culver City, Cal.**  
**JAKE ZEITLIN'S BOOK SHOP**—Mar.: Paintings, Warren Newcombe.  
**Del Monte, Cal.**  
**DEL MONTE ART GALLERY**—Mar.: Landscapes, Arthur Hill Gilbert.  
**Laguna Beach, Cal.**  
**LAGUNA BEACH GALLERY**—Mar.: Members exhibition, Laguna Beach Art Ass'n.  
**La Jolla, Cal.**  
**ART ASSOCIATION**—Mar.: Exhibition, Contemporary Painters Art Ass'n.  
**Los Angeles, Cal.**  
**LOS ANGELES MUSEUM**—Mar.: International Print Makers exhibition; modern Chinese paintings; Sergey Scherbakoff. To Mar. 25: Work by German school children (A.F.A.). **AINSLIE GALLERIES**—Mar.: General exhibition of Cal. paintings. **BILTMORE SALON**—To Mar. 29: Old Masters from Robert C. Vose Galleries, Boston. **BRAXTON GALLERIES** (Hollywood)—Mar. 16-31: Work of Jowlensky of the Blue Four. **CALIFORNIA ART CLUB**—Mar.: Architectural mural show. **DALZELL HATFIELD GALLERIES**—Mar.: Paintings Millard Sheets. **GRACE NICHOLSON'S**—Mar.: Antique Oriental screens; water-colors, Tenkei Inouye & H. Yoshida; paintings, Grace Hudson. **STENDAHL GALLERIES**—Mar.: Mission scenes and Cal. landscapes, Alison Clark; paintings, William Wendt. **PUBLIC LIBRARY GALLERY**—Mar. 19-Apr. 27: Bookplate Association international prize competition and 6th annual exhibition.

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**Oakland, Cal.**  
**OAKLAND ART GALLERY**—To Mar. 8: Paintings and drawings, George and Martin Baer; no-jury show of Western art; Italian Old Masters. Mar. 15-Apr. 15: Oakland Art Gallery annual.  
**Pasadena, Cal.**  
**PASADENA ART INSTITUTE**—Mar.: Paintings, I. Maynard Curtis, Marion K. Wochtel, J. Duncan Glason, J. H. Sharp; etchings, George Fawcett; Pasadena Society of Artists.  
**San Diego, Cal.**  
**FINE ARTS GALLERY**—Mar.: Progressive American paintings; water-colors, Elizabeth Spalding & Millard Sheets; paintings, Martha M. Jones; lithographs, Henrietta Shore.  
**San Francisco, Cal.**  
**CAL. PALACE OF THE LEGION OF HONOR**—Permanent collection; American and French paintings; Oriental art; special exhibition of Indian art; Fleishhacker collection. **GALLERIE BEAUX ARTS**—To Mar. 27: Examples of modern masters, loaned by Western collectors. Mar. 26-Apr. 10: Water-colors, Helen Forbes; drawings & sculptures, Jacques Schnier. **EAST-WEST GALLERY**—Mar.: Paintings, William Jergen Hesthal and Carl Lewis Bowman; "The Soul of Steel," photographic studies, Eugene Hutchinson; European travel posters. **PAUL ELDER & CO.**—Mar. 17-28: Crayon drawings & oil paintings, Otto Drede. Mar. 29-Apr. 5: Color copies of Navaho sand paintings, Mrs. Laura Adams Armer. **S. & G. GUMP CO.**—Mar. 10-22: Paintings, R. MacCauley Stevenson. **VICKERY, ATKINS & TORREY**—Mar.: Paintings, Stanley Wood.  
**Santa Barbara, Cal.**  
**ART LEAGUE OF SANTA BARBARA**—To Mar. 22: Members winter exhibition. Mar. 24-Apr. 5: Water-colors, Evelyn K. Richmond.  
**Denver, Col.**  
**CYRUS BOUTWELL**—Mar.: Etchings and water-colors, George Elbert Burr. **DENVER ART MUSEUM**—Mar.: Indian art in bead and buckskin; Mexican majolica and zarapes.  
**Hartford, Conn.**  
**WADSWORTH ATHENEUM**—Mar. 22-Apr. 7: 20th annual, Connecticut Academy of Fine Arts.  
**Washington, D.C.**  
**ART CLUB**—To Mar. 22: Oils, Hattie Burdette & Louis Dergans. Mar. 23-Apr. 5: Oils, Eugene Weisz; water-colors, Frances H. Combs. **CORCORAN GALLERY**—Mar.: Paintings by contemporary Canadian artists (A.F.A.). **GORDON DUNTHORNE GALLERIES**—Mar.: Portrait drawings, Alice Acheson. **PHILLIPS MEMORIAL GALLERY**—Mar.: Group of Lyric painters, oils and water-colors. **UNITED STATES NATIONAL MUSEUM**—To Mar. 23: Etchings and wood-blocks in color, Mr. & Mrs. Arthur W. Hall. Mar. 24-Apr. 20: Etchings, A. C. Webb. **YORKE GALLERY**—Mar.: Exhibition of paintings.  
**St. Petersburg, Fla.**  
**ARTS CLUB**—Mar. 18-Apr. 1: annual exhibition.  
**Atlanta, Ga.**  
**HIGH MUSEUM**—To Mar. 25: Annual exhibition of Georgia Artists.  
**Savannah, Ga.**  
**TELFAR ACADEMY OF ARTS**—Apr. 1-15: Savannah Art Club.  
**Honolulu, Hawaii**  
**HONOLULU ACADEMY OF ARTS**—Apr. 1-13: 2nd annual exhibition of "The 7."  
**Chicago, Ill.**  
**ART INSTITUTE OF CHICAGO**—Mar. 19-Apr. 21: International exhibition of glass and rugs. Mar. 20-Apr. 20: 10th International water-color exhibition; Drawings, Muriel Hannah. **ARTHUR ACKERMANN & SON**—Mar.: Drawings, XVth to XIXth century. **CARSON, PIRIE SCOTT & CO.**—Mar. 15-Apr. 5: Pauline Palmer. **CHICAGO GALLERIES ASSOCIATION**—Mar. 20-Apr. 10: Oil paintings, Holger Jensen, James Topping, Edgar Payne. **LAKEVIEW PRESS GALLERIES**—Mar.: Exhibition by members of Business Men's Art Club of Chicago. **PALETTE & CHISEL CLUB**—Mar. 18-Apr. 18: Exhibition of water-colors by members. **ROULLIER GALLERIES**—Mar.: "New acquisitions."  
**Decatur, Ill.**  
**INSTITUTE OF CIVIC ARTS**—Mar.: Modern decorative exhibit.  
**Rockford, Ill.**  
**ART ASSOCIATION**—Mar.: Oil paintings, Marques E. Reitzel.  
**Springfield, Ill.**  
**ART ASSOCIATION**—Mar.: Annual exhibition of artist members.  
**Indianapolis, Ind.**  
**HERRON ART INSTITUTE**—Mar.: International water-color exhibition; loan exhibition of Colonial portraits; jewelry, silver, glass from Boston Society of Arts & Crafts. **PETTIS GALLERY**—To Mar. 24: Ed Sitzman.  
**Richmond, Ind.**  
**ART ASSOCIATION**—Mar.: 33rd annual exhibit by Indiana painters. Mar. 16-31: Paintings, W. Lester Stevens (A.F.A.).  
**Cedar Rapids, Ia.**  
**LITTLE GALLERY OF AM. FED. OF ARTS**—To Mar. 28: Allied Artists exhibit. Mar. 28-Apr. 9: Paintings, Carroll, Hopper, Burchfield.  
**Clinton, Ia.**  
**WARTEBURG COLLEGE**—Mar. 17-31: Pictures from North Shore Arts Ass'n annual exhibition (A.F.A.).

**Des Moines, Ia.**  
**ASSOCIATION OF FINE ARTS**—Mar.: Tempera and oil paintings, Mrs. Jeanette H. Johns.  
**Dubuque, Ia.**  
**ART ASSOCIATION**—Mar.: Iowa Artists Club; Dubuque artists.  
**Emporia, Kan.**  
**STATE TEACHERS COLLEGE**—Mar.: Landscape, portraits & marines (A.F.A.).  
**Lawrence, Kan.**  
**UNIVERSITY OF KANSAS**—Mar.: Etchings and wood-block prints (A.F.A.).  
**Manhattan, Kan.**  
**KANSAS STATE AGRICULTURAL COLLEGE**—Mar. 17-29: Modern English engravings from Albert Roullier Galleries.  
**Wichita, Kan.**  
**ART ASSOCIATION**—Mar.: Small sculpture.  
**Louisville, Ky.**  
**SPEED MEMORIAL MUSEUM**—To Mar. 23: Water-colors. Mar. 23-Apr. 13: Russian Icons.  
**New Orleans, La.**  
**ISAAC DELGADO MUSEUM**—Mar.: 29th annual exhibition. Art Association of New Orleans. **ARTS & CRAFTS CLUB**—Mar.: Paintings of Mexico, Thomas Kemp, Charles Bein, Gertrude R. Smith.  
**Portland, Me.**  
**SWEAT MEMORIAL ART MUSEUM**—Mar.: Portland Society of Art, annual spring exhibition. Apr. 18-May 19: International Photographic Salon.  
**Baltimore, Md.**  
**MUSEUM OF ART**—Mar.: 33rd annual exhibition, Baltimore Water-Color Club; bronzes, Emmanuel Cavacos. Apr.: 2nd annual, Society of Baltimore Independent Artists. **CHARCOAL CLUB**—Mar.: Paintings, Walter Bohanan. **MARYLAND INSTITUTE**—To Mar. 29: Exhibition of artistic silver and bronze, Gorham master craftsmen. **PURNELL GALLERIES**—Mar.: Contemporary etchings; old paintings.  
**Amherst, Mass.**  
**AMHERST COLLEGE**—To Mar. 25: Pencil drawings, Ernest D. Roth (A.F.A.).  
**Boston, Mass.**  
**MUSEUM OF FINE ARTS**—Mar.: Egyptian wall paintings; XVth century wood and metal cuts, lent by James C. McGuire; XVIIIth century English porcelain, lent by Richard C. Paine; prints and illustrations by Auguste Lepere; XVIIIth century French engravings, lent by Robert Treat Paine, II. **BOSTON ARTS CLUB**—Mar. 19-Apr. 5: Exhibition by members. **CAPRONI GALLERIES**—Indefinite: Reproductions of classical and modern statuary. **CASSON GALLERIES**—Mar. 17-29: Paintings, William Yarow; etchings, Durer, Rembrandt, Whistler. **DOLL & RICHARDS**—To Mar. 25: Paintings, Frederick G. Hall. Mar. 19-Apr. 1: Pastels, Elizabeth H. T. Huntington. **GOODSPEED'S BOOK SHOP**—To Mar. 29: Work of Martin Lewis. **GOODMAN, FINE PRINTS**—To Mar. 29: Drawings, Stuyvesant Van Veen. **GUILD OF BOSTON ARTISTS**—Mar. 17-29: Portraits, Edmund C. Tarbell. **MRS. PANCOAST GALLERY**—Mar.: Modern art. **SOCIETY OF ARTS & CRAFTS**—Mar. 13-26: Pottery and sculpture, Mrs. Alice Balch Stone. **ROBERT C. VOSE**—Mar. 17-31: Paintings, Marian Boyd Allen.  
**Cambridge, Mass.**  
**FOGG ART MUSEUM**—Indefinite: Maya art, lent by Peabody Museum; etchings by Rembrandt; early Chinese pottery from Charles Bain Hoyt collection.  
**Hingham Center, Mass.**  
**THE PRINT CORNER**—Mar.: Etchings, George Elbert Burr.  
**Springfield, Mass.**  
**CITY LIBRARY**—Mar.: 11th annual members exhibition, Springfield Art League.  
**Worcester, Mass.**  
**WORCESTER ART MUSEUM**—Mar.: Wood-block prints, Gustav Baumann.  
**Ann Arbor, Mich.**  
**ART ASSOCIATION**—To Apr. 13: American artists' paintings, from Chicago Art Institute. **UNIVERSITY OF MICHIGAN**—Mar.: Travelling exhibit of American architectural schools.  
**Detroit, Mich.**  
**INSTITUTE OF ARTS**—Mar.: XVIIIth century tapestries. **DETROIT GALLERIES, INC.**—Mar.: Paintings, Ivan Choultsie; etchings, Harry Wickey. **HANNA GALLERIES**—To Apr. 5: Paintings & etchings, Robert Fulton Logan. **HOTEL TULLER**—Mar.: 2nd annual exhibition, Society of Independent Artists. **SOCIETY OF ARTS & CRAFTS**—Mar.: Bronzes, Georg Kolbe. Mar. 17-31: Decorative murals and screens, Leroy Daniel MacMorris.  
**Grand Rapids, Mich.**  
**ART GALLERY**—Mar.: Ten Philadelphia Painters; water-colors and etchings, Juanita Smith; sculpture, Albert Stewart.  
**Muskegon, Mich.**  
**HACKLEY GALLERY OF FINE ARTS**—Mar.: Paintings, Max Bohm; small soap sculpture.  
**Minneapolis, Minn.**  
**INSTITUTE OF ARTS**—To Mar. 28: Paintings, Grand Central Art School faculty. To Apr. 3: "Book Trails," drawings and water-colors.  
**Kansas City, Mo.**  
**ART INSTITUTE**—Mar.: Annual American circuit exhibition from Art Institute of Chicago; Advertising art exhibit.



**St. Louis, Mo.**  
CITY ART MUSEUM—To Apr. 2: Foreign section of Carnegie International. NEWHOUSE GALLERIES, INC.—To Apr. 1: Paintings, George Hill; etchings Mrs. George Hill. ST. LOUIS ARTISTS' GUILD—To Apr. 9: 6th annual Post-Dispatch black and white competition.

**Omaha, Neb.**  
ART INSTITUTE—Mar.: Manufacturers' decorative arts exhibition.

**Concord, N.H.**  
THE WOMAN'S CLUB—To Mar. 21: Landscape club's travelling show.

**Manchester, N.H.**  
CURRIER ART GALLERY—Mar.: Water-colors and etchings from Guild of Boston Artists; wood-block prints, Leo J. Meissner. Exhibition of American pottery.

**Atlantic City, N.J.**  
MUNICIPAL ART GALLERY—To June 1: Water-colors by 23 contemporary artists.

**East Orange, N. J.**  
ART CENTER OF THE ORANGES—Mar. 20-Apr. 1: Oil paintings by members.

**Montclair, N.J.**  
MONTCLAIR ART MUSEUM—Mar.: Exhibition of miniatures; National Ass'n of Women Painters & Sculptors.

**Newark, N.J.**  
NEWARK MUSEUM—Mar.: Exhibition of rugs.

**Princeton, N.J.**  
PRINCETON UNIVERSITY—Mar. 17-25: Travelling exhibition, Phila. Chapter A.I.A. (A.F.A.).

**Santa Fe, N.M.**  
ART MUSEUM—Apr. 16-18: Exhibition in connection with convention of Western branch of A.F.A. Address, Prof. Grummann, University of Nebraska, Lincoln. Mar.: Willard Nash, Josef Bakos, Cyrus More, Fremont Ellis, B. J. O. Nordfeldt.

**State College, N.M.**  
NEW MEXICO COLLEGE OF AGRICULTURE—Mar.: Embroidery collection (A.F.A.).

**Binghamton, N.Y.**  
ART GALLERY—PUBLIC LIBRARY—To Apr. 5: Paintings, Theo. J. Morgan.

**Brooklyn, N.Y.**  
BROOKLYN MUSEUM—Mar.: Exhibition of Dutch East India Art. NEIGHBORHOOD CLUB—To Mar. 29: Paintings, Vivian M. Akers, PRATT INSTITUTE—Mar.: Drawings, Frank Macintosh; sculpture, Allan Clark.

**Buffalo, N.Y.**  
ALBRIGHT ART GALLERY—Mar.: Exhibition of contemporary Belgian painting, sculpture and graphic art.

**Elmira, N.Y.**  
ARNOT ART GALLERY—Mar.: Oil paintings by faculty of Grand Central Art School.

**New Rochelle, N.Y.**  
PUBLIC LIBRARY—Mar. 17-Apr. 12: 11th annual illustrators' show.

**New York, N.Y.**  
METROPOLITAN MUSEUM—Mar.: Memorial exhibition of works by Arthur B. Davies. To Nov. 2: H. O. Hovemeyer collection. Mar. 17-Apr. 13: Greek embroideries. ARTHUR ACKERMANN & SON—Mar.: Old English furniture. AGNEW GALLERIES—Mar. 16-Apr. 10: Drawings by J. M. W. Turner. AINSIE GALLERIES—Mar.: Six American paintings. AMERICAN FINE ARTS BUILDING—Mar. 20-Apr. 6: Spring exhibition of National Academy of Design. AN AMERICAN PLACE (509 Madison Ave.)—To Mar. 17: New paintings, Georgia O'Keeffe. Mar. 22-Apr. 22: New paintings, Arthur G. Dove. AMERICAN ART ASS'N—To Apr. 5: 100 recent American etchings. ARDEN GALLERY—Open Mar. 17; 7th annual, Landscape Architects Society; drawings, C. Bachelier Nisbet. ART CENTER—To Mar. 29: Fifty Prints of the Year. Mar. 24-31: Weather-vane competition, Art Alliance. To Mar. 24: Lithographs, Bolton Brown. ART CENTER (Opportunity Gallery)—Mar.: Craft-work, New York Society of Craftsmen; prints and Mexican pottery. ART CENTER (Barbizon Branch)—To Mar. 23: Pictorial photographs, Clara E. Sipprell. BABCOCK GALLERIES—Mar. 17-29: Water-colors, Julian Peabody. Mar. 31-Apr. 12: Paintings & drawings, Nathan Hoffman. BALZAC GALLERIES—Mar. 15-31: Drawings, Constantin Guys. BELMONT GALLERIES—Mar.: Permanent exhibition of Old Masters. BECKER GALLERIES—Indefinite: Facsimiles and originals by modern artists. BROWN-ROBERTSON—Indefinite: Color prints by American and British artists; paintings. BRUMMER GALLERIES—Mar.: Paintings & water-colors, Madame Berlandina. BUTLER GALLERIES—Mar.: Decorative paintings. RALPH M. CHAIT GALLERIES—Indefinite: Exhibition of Khmer sculpture. CHAMBRUN GALLERIES—Mar.: Paintings & drawings, Natacha Carlu. To Mar. 29: Paintings, Louis Jambor. CONTEMPORARY GALLERIES—Mar.: Paintings, Salmagundi Club. CORONA MUNDI (Reerich Museum)—To Mar. 23: Paintings, Emma Fordyce Macrae. COX GALLERY—Mar.: Paintings, water-colors, under-seascapes, Helen Damrosch. DE HAUE & CO.—Mar.: Exhibition of paintings. DELPHIC STUDIOS—Indefinite: Works of Orozco, Thomas H. Benton, Dewey Albinston. To Mar. 25: Recent paintings, Thomas H. Benton. DEMOSSE—To Mar. 28: "17 Virgins Synthesizing Art in France, Xlth to XVIIIth century." DOWNTOWN GALLERY—To Mar. 30: "New York in the 1920's," Wood Gaylor. DUDENSING GALLERIES—Mar.: Paintings, Arnold Wilty; drawings, Alex. King. DURAND-RUEL, INC.—Mar. 17-31: Charlotte Cullen. EHRICH GALLERIES—Mar.: Exhibition of Old Masters. FEKARGIL GALLERIES—Mar. 17-29: Paintings, Ernest Lawson; pastels, S. H. Wainwright, Jr.; garden sculpture.

Mar. 31-Apr. 12: Paintings, Lauren Ford. FIFTY-SIXTH STREET GALLERIES—Mar. 17-29: Sculpture, David Evans; flower paintings, Jane Peterson; Diana Thoma's Dog Basket of Etchings, portraits, etc. FIFTEEN GALLERY—Mar. 17-29: Paintings, Isabel Whitney. PASCAL M. GATTERDAM GALLERY—Mar.: Exhibition of paintings. GRAND CENTRAL GALLERIES—Mar. 18-29: Paintings, Walter Ufer & Wilson Irvine. G. R. D. STUDIO—Mar. 17-29: Paintings, Monty Lewis & Frederic Hynd. HACKETT GALLERIES—To Mar. 22: Paintings, Paul Henry. HEERAMANECK GALLERIES—Indefinite: Asiatic works of art. GALLERY OF P. JACKSON HIGGS—Indefinite: Paintings, by Old Masters. HOLT GALLERY—To Mar. 18: Oil paintings, Jean Jacques Pfister. JEWISH CLUB—To Mar. 23: Paintings of Soviet Russia, Frank Horowitz. FREDERICK KEPPEL & CO.—To Mar. 29: Mezzotint portraits. KLEEMANN-THORMAN GALLERIES—Mar.: Exhibition of new prints. KLEINBERGER GALLERIES—Mar.: Exhibition of Old Masters. ROLAND KOSCHERAK—Indefinite: Art from Japan, China & Tibet. KRAUS-HAAR GALLERIES—To Mar. 19: Water-colors, Demuth. Mar. 21-Apr. 5: Paintings, Marjorie Phillips. LAMAR GALLERIES—Mar.: Exhibition of paintings. JOHN LEVY GALLERIES—Indefinite: Old and modern paintings. LITTLE GALLERY—Mar.: Important paintings. MACBETH GALLERY—Mar. 18-21: Landscapes, Chauncey F. Ryder; etchings, Thomas Handforth. MILCH GALLERIES—Mar. 17-29: Paintings, Alex. Warshawsky & Irwin Hoffman. MONTROSS GALLERY—Mar. 17-Apr. 5: Paintings, Alexander Shilling. MORTON GALLERIES—To Mar. 24: Paintings & drawings, A. Shampianier. MUSEUM OF MODERN ART—To Apr. 3: Retrospective exhibition, Max Webber; first comprehensive exhibition in New York of Paul Klee; sculpture Maillol & Wilhelm Lehmbruck. MUSEUM OF NATURAL HISTORY—Mar. 19-Apr. 2: Exhibition of modern decorative art applied to ceramics & textiles by Ceramic Society & Design Guild of New York. MORAI GALLERY—Mar.: European and American moderns. NATIONAL ARTS CLUB—To Mar. 28: Exhibition by junior artist members. NAT. ASS'N. WOMEN PAINTERS & SCULPTORS—To Mar. 29: Water-colors and black & white prints by members. J. B. NEUMANN—Indefinite: Living art & international moderns. NEWHOUSE GALLERIES—Mar.: Decorative portraits and landscapes. ARTHUR U. NEWTON—Mar.: XVIIIth century English portraits; sporting pictures. PARK AVE. GALLERY—Mar.: Murals, Carl Schmidt. PEARSON GALLERY OF SCULPTURE—Mar.: Sculpture, Franz Plunder. RALPH M. PEARSON STUDIO—Indefinite: Modern hand-hooked rugs by American artists. PUBLIC LIBRARY (Prints Division)—To Apr. 1: Portraits in lithography; bookplates, Daumier & Jay Chambers; early views of American cities. REINHARDT GALLERIES—To Sept. 1: Old Masters & antiques. SALMAGUNDI CLUB—To Mar. 23: Annual oil painting exhibition. SCHULTHEIS GALLERIES—Indefinite: Prominent American and foreign artists. JACQUES SELIGMANN & CO.—Indefinite: Exhibition of ancient paintings, tapestries & furniture. To Apr. 5: Sculpture, George Lober. E. & A. SILBERMAN GALLERIES—Mar.: Old Masters & antiques. MARIE STERNER GALLERIES—To Mar. 28: Paintings, Eugene McCowan, Menkes. Mar. 29-Apr. 11: Paintings & water-colors, Prunier. VAN DIEMEN GALLERIES—Mar.: Paintings by Old Masters. UNION LEAGUE CLUB—Apr.: Selected work of members of National Ass'n. of Women Painters & Sculptors. WHITNEY STUDIO GALLERIES—To Mar. 29: Flower paintings, American contemporary artists. CATHERINE LORILLARD WOLFE ART CLUB—Mar.: Group exhibition by members. HOWARD YOUNG GALLERIES—Mar.: Modern paintings, American, French & English artists.

**Rochester, N.Y.**  
MEMORIAL ART MUSEUM—Mar.: Cleveland oils; work of Gari Melchers and Thomas J. Mitchell; Royal Photographic Society exhibition. SCHOOL OF APPLIED ART—Mar.: Philadelphia Water-Color Rotary (A.F.A.). GEORGE H. BRODHEAD GALLERIES—Mar. 15-30: Carl Peters.

**Saratoga Springs, N.Y.**  
SKIDMORE COLLEGE—To Mar. 20: Kiowa Indian art. Mar. 20-30: British wood engravings.

**Syracuse, N.Y.**  
MUSEUM OF FINE ARTS—Mar.: Loan exhibition from Grand Central Galleries.

**Charlotte, N.C.**  
JUNIOR LEAGUE—To Mar. 20: 60 contemporary prints; woodcuts in color, A. Rigen Read (A.F.A.).

**Valley City, N.D.**  
STATE TEACHERS COLLEGE—Mar.: Art students' work from Educational Alliance Art School (A.F.A.).

**Akron, O.**  
AKRON ART INSTITUTE—To Mar. 26: Modern American paintings; pencil drawings from Grand Central Galleries. Mar. 15-30: Etchings, W. G. Reindel.

**Cincinnati, O.**  
CINCINNATI MUSEUM—Mar.: Oriental rugs, lent by A. B. Davis. CLOSSON GALLERIES—Mar. 30-Apr. 5: Etchings from Rouillier Galleries, Chicago.

**Cleveland, O.**  
MUSEUM OF ART—To Apr. 5: Etchings, lithographs, engravings by American artists (A.F.A.).

**Columbus, O.**  
GALLERY OF FINE ARTS—Mar.: Zarrago exhibition. COLUMBUS SCHOOL FOR GIRLS—To Mar. 28: Japanese prints (A.F.A.).

**Dayton, O.**  
DAYTON ART INSTITUTE—Mar.: Opening exhibition at the new Art Institute building.

**Toledo, O.**  
MUSEUM OF ART—Mar.: Modern Japanese wood-block prints; modern Norwegian prints.

**Youngstown, O.**  
BUTLER ART INSTITUTE—To Mar. 30: Ohio-Born Women Artists' exhibition.

**Chickasha, Okla.**  
OKLA. COLLEGE FOR WOMEN—Mar. 15-31: 1930 Water-Color Rotary (A.F.A.).

**Toronto, Ont.**  
J. MERRITT MALLONEY GALLERY—To Mar. 20: Paintings, Robt. W. Pilot.

**Portland, Ore.**  
PORTLAND ART ASSOCIATION—Apr. 1-May 1: Work of alumni and advanced students of the Portland Art Ass'n. School.

**Allentown, Pa.**  
WOMAN'S CLUB—To Mar. 21: Loan exhibition from Metropolitan-Museum (A.F.A.).

**Bethlehem, Pa.**  
LEHIGH UNIVERSITY—To Apr. 6: Water-color show (A.F.A.).

**Philadelphia, Pa.**  
ART ALLIANCE—To Mar. 18: Paintings, Carl Schmitt. Mar. 17-Apr. 5: Sculpture, Malvina Hoffman. Mar. 17-31: Ben Silbert. ART ALLIANCE ASSOCIATE GALLERY—To Mar. 29: Oils, Joseph Sacks, Ralph Taylor, Henry White Taylor; water-colors, Helen L. Wernner. ART CLUB—To Mar. 19: Fellowship of the Poena. Academy of Fine Arts. C. PHILIP BOYER GALLERY—Mar. 15-22: Etchings, Minna W. Zellner. PENNA. ACADEMY OF FINE ARTS—To Mar. 17: 13th annual exhibition of paintings and sculpture. PHILADELPHIA MUSEUM OF ART—Mar.: Foulc collection; paintings, Thomas Eakins. PHILADELPHIA SKETCH CLUB—Mar. 17-22: Paintings, Margaret Ferguson Austin. UNIVERSITY MUSEUM—Mar.: Special exhibition of Oriental miniature paintings.

**Pittsburgh, Pa.**  
CARNEGIE INSTITUTE—Mar. 20-Apr. 20: Photographic Salon. Mar. 18-June 1: Paintings given by the "100 Friends of Pittsburgh Art" to the public schools. J. J. GILLESPIE CO.—Apr. 1-15: Exhibition of Old Masters.

**Scranton, Pa.**  
EVERHART MUSEUM—To Mar. 27: Oil paintings by contemporary American artists (A.F.A.).

**Wilkes-Barre, Pa.**  
WYOMING VALLEY WOMAN'S CLUB—Mar.: Photographs of landscape architecture (A.F.A.).

**Providence, R.I.**  
RHODE ISLAND SCHOOL OF DESIGN—Mar. 4-31: Loan exhibition of Gothic tapestries. To Mar. 28: Loan exhibition of modern French pictures. NATHANIEL M. VOSE—To Mar. 22: Recent paintings, Henry S. Eddy.

**Newberry, S.C.**  
ROTARY CLUB—Mar. 30-Apr. 8: Southern States Art League, "B" circuit.

**Chattanooga, Tenn.**  
ART ASSOCIATION (Memorial Auditorium)—Mar. 19-Apr. 8: International exchange, selected school work. UNIVERSITY OF CHATTANOOGA—To Mar. 22: Work by German School children (A.F.A.).

**Memphis, Tenn.**  
BROOKS MEMORIAL ART GALLERY—Mar.: Oil paintings from Grand Central Galleries (A.F.A.); modern French artists; Cleveland water-color show.

**Austin, Tex.**  
ART LEAGUE—To Mar. 21: 1929 winter exhibition of National Academy of Design (A.F.A.).

**Dallas, Tex.**  
HIGHLAND PARK GALLERY—Mar.: Paintings, Frank Tenney Johnson. DALLAS PUBLIC ART GALLERY—Mar. 23-Apr. 10: Birger Sandzen.

**Fort Worth, Tex.**  
MUSEUM OF ART—To Apr. 6: Paintings, Carle J. Blenner.

**Houston, Tex.**  
LITTLE GALLERY—Mar.: Exhibition of paintings. MUSEUM OF FINE ARTS—Mar.: Oils, Robert Vonnoh; London Underground Railway poster exhibition. HERZOG GALLERIES—Mar.: Wood-blocks, Juanita Smith; flower studies, Wendelberger; French porcelains.

**San Antonio, Tex.**  
ATELIER ART GALLERY—Mar.: Mexican genre pictures, H. D. Pohl. SAN ANTONIO ART LEAGUE—Mar.: Paintings, Joseph A. Fleck. MILAM GALLERIES—Mar.: Exhibition of paintings.

**Ogden, Utah.**  
HOTEL BIGELOW GALLERY—Mar.: Paintings by American artists.

**Seattle, Wash.**  
ART INSTITUTE—Mar.: Comprehensive exhibition of Japanese art. UNIVERSITY OF WASHINGTON—Mar.: Graphic processes (A.F.A.). A. E. SCHNEIDER GALLERIES—Permanent: American and foreign artists.

**Madison, Wis.**  
MADISON ART ASSOCIATION—Mar.: Sculpture and paintings, Burton.

**Milwaukee, Wis.**  
BRESLER GALLERIES—Mar.: Modern etchings and old silver. JEFFERSON PAINTERS—Mar. 16-Apr. 16: Paintings, block-prints, monotypes, E. Nutting, Armin Hansen, Harold Schultz, Howard Thomas. LAYTON ART GALLERY—To Mar. 12: Water-colors, Arthur B. Davies. Mar. 14-Apr. 11: Water-colors, Jean Paul Slusser. MILWAUKEE ART INSTITUTE—Mar. 16-31: Wis. Chapter American Inst. of Architects' exhibition; prize-winning prints of American Photography competition. MILWAUKEE JOURNAL GALLERY—Mar.: 25th annual exhibition of Wisconsin artists.

**Oshkosh, Wis.**  
OSHKOSH PUBLIC MUSEUM—Mar.: Paintings, Chase Stebbins & Rindy; etchings, Max Pollak.



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"It is today recognized quite generally that in order to accomplish fully the aims of art education the museum of art and the school must work hand in hand. The province of the school in art education is well understood. From almost every point of view in our present advanced civilization a knowledge of art is regarded not only as valuable but as essential. All people are consumers of art; they are called upon to use art in the selection of clothing, in the furnishing of homes, in business, in the professions and in most walks of life.

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**TECHNIC***[Concluded from last issue]*

Anyone who has traveled to Abydos and has been overwhelmed by the greatness of the art in its temple, will be disappointed if the Egyptian methods in wall ornamentation are not made accessible to us. And what craftsman would not be happy in Cairo, either in the shops where the crafts are still followed, or in the Museum housing the treasures from the tomb of Tut-ank-amen?

Our schools of technology are replete with values that can enrich the artists' profession. We have but to organize the school of art technic to make these desirable assets available to mature artists as also to the student of art, and to industry.

Other countries avail themselves of foreign art technics, why should not we follow their example? A famous decorator in Paris has in his studios Chinese lacquer-workers who produce the latest French decorative art; he has also a cold-room to ripen this lacquer. Italy is an untouched mine for technic, but there is no country which is not in position to teach us much in art-craftsmanship.

No artist-craftsman now living in the Occident enjoys the technical equipment once the blessing of the old master's apprentice. This fortunate individual of the great days of art, obtained his foundation of technic in boyhood, making it possible for him to be ready in sound workmanship when his expressional (technique) period began. That is, a Raphael at the age of sixteen began painting pictures on a foundation of reliable workmanship. By contrast in modern times when the art-student leaves his school and his studies behind him at an age ranging from 21 to 28, he is innocent of knowledge of art-technic. And this condition is no fault of the schools: it is the natural result of the system of mass-education, of reserving art-education for the time following common-schooling.

The American Artists Professional League is not in a critical mood when calling attention to these facts. Its sole motive is to make good the omission of technic from the art courses by at least providing an opportunity to graduates to devote a year or two to technic in a special school as a post-graduate course, and to extend these privileges to talent that is self-taught, to all professionals in the arts, the arts-crafts, the theory of art, teachers, to traders in art, museum workers, and any one who can qualify to the satisfaction of the school staff.

It might be asked of the committee on technic, Why not plan to teach technic with technique? There are many reasons why such a course is impossible in an age of mass-education, but three grounds for a rejection of the idea will suffice: (a) Time limitation, amateur results, lack of space and equipment. (b) The technic is not yet a science, therefore not possible of reduction

to school methods. The extent of the subject is overwhelming. (c) When a student of art enters upon his studies at the age of eighteen, having missed a natural feeling-stage development, which is from the cradle to about the age of sixteen, he comes upon art with his thinking-faculty charged to make good that lost feeling-development. In this condition the beginner in an art school

*[Continued on page 32]***REMBRANDT COLORS**

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## Wood Gaylor in Show Proves His Title as "American Breughel"



"Village Party," by Wood Gaylor. One of his series, "New York of the 1920's."

Wood Gaylor is an artists' artist, and in Greenwich Village there are some who call him "the American Breughel." He has much in common with the old Flemings because of his love for detail, that goes to amazing lengths, and for remarkable comprehensiveness of subject matter. It seems that

he might paint the whole earth and everything on it if some manufacturer would provide him with a piece of canvas about five yards wide. Until March 30 the Downtown Gallery—the village's own—is holding a retrospective exhibition of his work under the title of "Paintings of the 1920's." They reveal New York life of the last de-

cade south of Fourteenth Street. Coupled with inimitable detail, there is a humorous approach. He has set down a record of village studio parties, the famous Penquin balls, rehearsals for the ballets at these balls, and many other events among the artists. Mr. Gaylor showed his first picture at the famous Armory Show in 1913.

### "One Hundred Friends"

The 63 paintings by 43 Pittsburgh artists which the "One Hundred Friends of Pittsburgh Art" have purchased since 1916 and presented to the city's schools, will be exhibited at Carnegie Institute from March 18 to June 1. There will also be shown the paintings the group selected from this year's exhibition of the Associated Artists of Pittsburgh.

The "Friends" were organized by John L. Porter, a member of the Fine Arts Committee of Carnegie Institute and chairman of the Carnegie Institute of Technology Committee. Each member donates \$10 a year. From year to year the pictures are presented to the board of education and circulated by groups in the public schools.

### Another Puzzle

A selection of paintings from the annual Hoosier Salon is being shown at Purdue University, Lafayette, Ind., until March 22. The art committee got up a catalogue on green tinted paper which bears a cartoon that is too good to pass up. Says the native to the artist in the fields: "If it's a fair question, jest where in Indianny is them mountains you've painted?"



### \$150,000 for \$12,100

At a Baltimore auction Sir Henry Raeburn's "Master Cathcart and Dog" was sold to a New York dealer for \$12,100. According to the *Baltimore Sun* the purchaser values his acquisition, which formerly belonged to Dr. Van Eaton Danton, at \$150,000.

### "The Leonia Group"

Group by group, artists join for exhibition purposes. The latest is the "Leonía Group," those who live in the vicinity of Leonia, N.J. They will have a first exhibition at the grammar school, April 21-28, under the auspices of the Leonia Woman's Club.

### INDEPENDENT DEPARTMENT

## THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

[Concluded from page 31]

is impatient with anything that will check his impulses; he therefore rejects science. This attitude expresses an instinct exercised in self-preservation. But when he has concluded his studies after three, four or five years and has been launched into the world of business, the exactions there met put him in a frame of mind of readiness for a technical course. He now grasps the depth of the subject and its value, and he is in condition to profit by a one or two year course in technic. Instead of becoming habituated to futile experimentation as when alone in his quest, the school can make him an intelligent craftsman.

The greatest of our artists have shared the fate we describe; a legion of modern artists have lived to see their work fade. Some of Sargent's paintings suffer from scaling; Adolph Menzel's famous picture in the Berlin Museum for Modern Art had cracked so badly even during the artist's lifetime that he is said to have exclaimed "my reputation will outlive my pictures."

It is felt by the American Artists Professional League's committee on technic that the execution of a plan for a superstructure on our present system of art-education is too large for any single art organization to undertake, and that it is justified in appealing to the wide interests in art throughout the nation to form a con-

vention at which these topics may be discussed. The committee is prepared to lay before such a convention plans for the school to aid in this discussion. A committee appointed by the convention could then carry out the best judgment of the national body and formulate scope of work and suggest the staff of the school of technic. When realized, a school so governed will soon attain a high standard, and its kind may be expected to flourish from coast to coast.

The convening of so varied a body of art-interested citizens may be expected to prove effective in promoting other art-interests, as for instance it would be of incalculable value to have artists, whether creators or teachers of theory, meet and become acquainted, unite their interests and find the path in which all can go forward in mutual understanding. This action would make American art-workers nation-conscious and a power for the betterment of the profession with consequent progress in art itself.

\* \* \*

### MEMBERSHIP EXTENSION

*All workers in the visual arts, all friends of art in America, should be members of the League.*

All that is necessary for immediate enrolment is to send name, address and check for annual dues (for correct amount see heading at the top of this page) to GORDON H. GRANT, Treasurer, 137 E. 66th St., New York, N.Y.

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